

VISIT...

LANZAROTE  
*Caliente*.COM

# The Art of Memetics

*The Magic of Applying Memetics,*

*Marketing, Masterminding,*

*& Cybernetic Theory*

## **PIRATE Edition**

**We did it so you don't have to:**

***If you dig this,  
[click here to](#)  
[buy a physical copy.](#)***

© 2008 Edward Wilson, Wes Unruh

Ya'll, this here work is licensed under the Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 Unported License.

To view a copy of this license, visit

<http://creativecommons.org/licenses/by-nc-nd/3.0/>

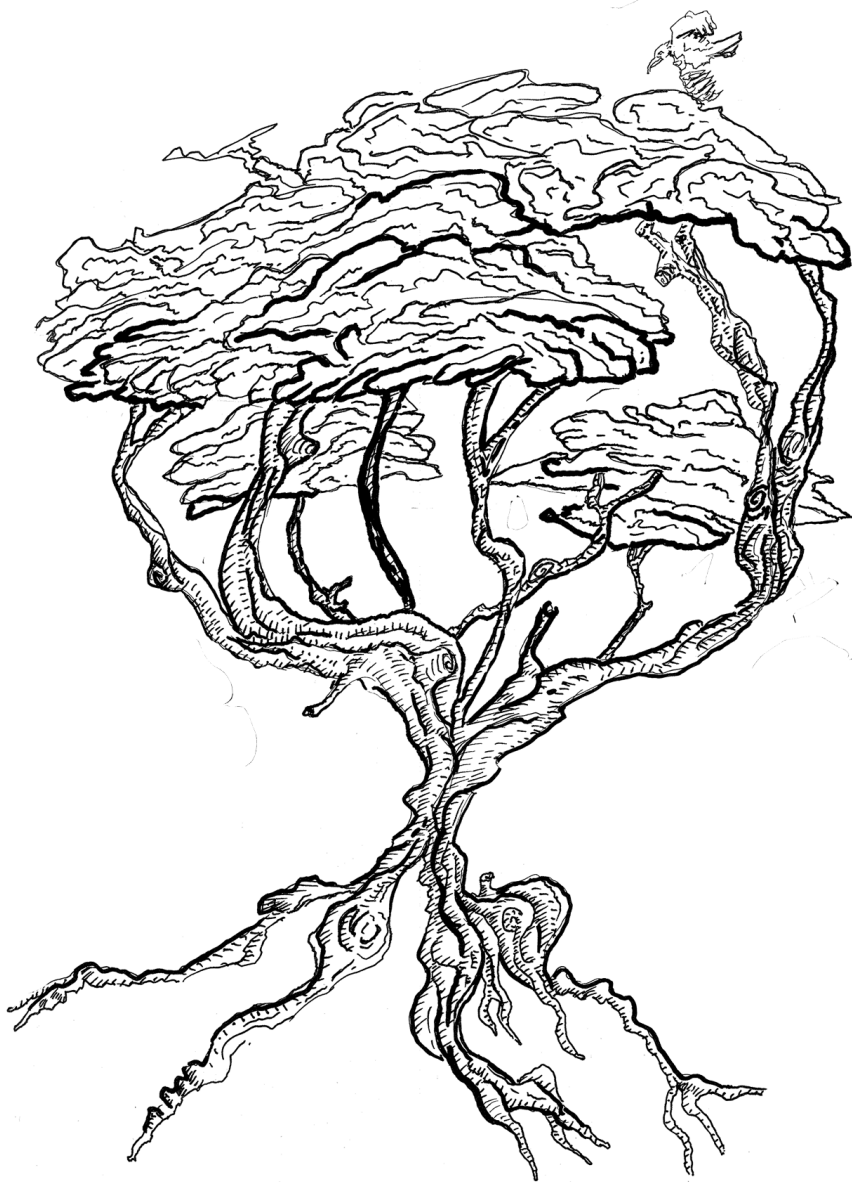
or send a letter to

Creative Commons,

171 Second Street, Suite 300,

San Francisco, California,

94105, USA.



*"Fat trembled.*

*"'Yes,' Dr. Stone said. 'The Logos would be living information, capable of replicating.'*

*'Replicating not through information,' Fat said, 'in information, but as information.'"*

V.A.L.I.S. - Philip K. Dick

# TABLE OF CONTENTS

|                                   |    |
|-----------------------------------|----|
| 000: Acknowledgements             | 10 |
| 00: Forward by Taylor Ellwood     | 12 |
| 0: Introduction by Joseph Matheny | 16 |

## **Part 1: Memetics in Theory and Practice**

|                                                  |    |
|--------------------------------------------------|----|
| 1 Evaluating Tools                               | 23 |
| 2 Agency in a Networked World                    | 36 |
| 3 Mind/Body/Bircolage                            | 42 |
| 4 Belief as a Meta-Condition: Paradigm and Brand | 51 |
| 5 Meta-Biological Organisms                      | 63 |
| 6 Becoming What You Do                           | 74 |
| 7 Memetic Ecology in Action.                     | 88 |
| 8 Effectively Transmitting                       | 94 |

## **Part 2: Navigating Memetic Networks**

|                                                            |     |
|------------------------------------------------------------|-----|
| 9 Knowing Oneself in a Group Mind Dynamic                  | 101 |
| 10 Trans-Media Meme Construction                           | 108 |
| 11 Phagic Repurposing of Existing Memes                    | 115 |
| 12 Elements of Memetics                                    | 120 |
| 13 Science of Marketing and Narration                      | 127 |
| 14 Ownership and Self in Networked Spaces                  | 137 |
| 15 Input/Output Balancing                                  | 154 |
| 16 Larger Group Dynamics                                   | 160 |
| 17 Elements of an Egregore                                 | 171 |
| 18 Internal and External Perceptions of Cybernetic Systems | 177 |
| 19 Transmedia Narration and Modular Exposure               | 193 |
| 20 Pre-conscious Cognition and the Writer                  | 197 |
| 21 Not Everything is Equally Interconnected!               | 205 |

## Appendix

|                              |     |
|------------------------------|-----|
| I: Imaginal Time             | 210 |
| II: Traffic Dragon           | 223 |
| III: Memetics for the Artist | 229 |
| Afterword by Ray Carney      | 243 |
| Suggested Reading            | 244 |
| Glossary                     | 250 |

## 000: Acknowledgments:

A book like this cannot come into existence without very special sets of circumstances connecting two individuals, and the platforms on which these ideas first began to emerge include the following web sites [Frequency23.net](http://Frequency23.net) and the now-defunct Loudwire blogging network. We would like to thank Ray Carney for the illustrations that appear throughout the book, as well as the cover image from a painting entitled Group Mind Synergy.

Other noteworthy individuals whose ideas helped us complete some of our thoughts: Ben Mack, Dr. Hyatt, and Robert Anton Wilson, for enhancing speech (twisp), keeping it real (metapuke) and challenging accepted reality tunnels (fnord). We also thank Don Eglinski for the layout, Taylor Ellwood for brilliant ideas and the forward that introduces the text and Joseph Matheny for making sense of it with the introduction and support along the way. As well as Danny Rafatpanah, Nick Pell, and Klint Finley who organized the Esozone Designer Reality Expo where the Authors met each other in person for the first time nearly ten years after they began the conversation under different names.

Special thanks to James Curcio, Jonathan Blake and Angelina Fabbro, the whole of the [Irreality.net](http://Irreality.net) syndicate, and [Technocult.com](http://Technocult.com) + [hatch23.com](http://hatch23.com), as well as the [Toxicbloging](http://Toxicbloging) site, maintained by the always elusive Chris Titan and the TG3D site that was run by Brian Hydromako; a special tip of the hat to Michael Szul of [Key64.net](http://Key64.net) and Brenden Simpson at [Brenico.com](http://Brenico.com), and in particular the mad genius Ikpir at [Aleph9.com](http://Aleph9.com).

Edward would like to thank Delany's Coffee on Denman for giving him space-time to write. His parents for starting his evolution; Louisa Hadley for keeping him alive over the process; Christina Bock for discussing the bulk of this book with him before he knew that was what he was doing.

Wes thanks Gabe, Bo, Winon, Angela, August, Joy, Paul, Jay, and Amber for listening to the rants and supporting the ideas before they were fully formed, and his family for the support. He especially thanks Don, David, Ty, and Kitty for helping with the logomancy. Both Authors would like to thank the makers of Rockstar Energy Drink. If we could sleep properly we wouldn't have finished the book.

And to everyone else that we haven't managed to mention if you think we care and appreciate your help we do and if you think we don't you are wrong.



## 00: Foreword

The book you hold in your hands is a book where the authors have chosen to push forward, to experiment, to be innovative, and not settle for the answers or techniques of others. It is a book that is much needed in the occult community because it shows other magicians how to take memetics, semiotics, writing, and other related pursuits and adapt them to magical practices, while also pushing those magical practices into new directions. Magic is no longer restricted to ceremonial tools and garb. Magic is something more. Magic, in this book, is about taking the cultural forces around us and using them to shape reality.

That's pretty powerful. In fact, it's a recognition that if magic is to continue to evolve; it has to evolve with the technology of the time, while also using that technology in ways that most people will probably never think of. The magician is a person who fits into any time, any space, and does so by choosing to take on the available tools and

cultural mindsets and use them to achieve what s/he desires.

What's really important though is that Wes and Edward recognize that the stories we tell about ourselves have magic, and all we need are the right tools to let that magic come forth and manifest into our lives. We can choose to tell our stories, or we can choose to manifest them. We can choose to create and work with characters who can help us achieve our goals, or we can continue to be at the mercy of other people's memes. I prefer a proactive approach and that is exactly what Wes and Edward are offering in this book.

Taking a proactive approach to magic necessarily involves experimentation and innovation and you will find a lot of that in this book. Take your time, try out what the authors suggest, and let it soak into you. Let the memetic wizardry they create show you the potential at your fingertips, as well as continue to pave a path toward the future of magical practice.

On a personal note, I'll admit to being very pleased to see how Wes and Edward have taken some of my own theories and practices and derived their own variations and concepts from that work. It's an inspiration for me to

keep experimenting and learning and creating. It provides me further incentive because it shows me other people are on a similar path to my own. That's something which is really needed, because we are entering into new territory when it comes to magical practice. Having people to journey with, to share ideas with, and to experiment with when you are in uncharted territory, makes what you do a bit less daunting, and also makes for some very intriguing discussions, as I discovered at Esozone when I was able to chat with both Edward and Wes for the first time in person. I still have hopes of getting some more time with them at some point, because there is so much I want to ask! That's always the way of the experimenter. When you find others doing similar work, you suddenly feel as if a whole new horizon had appeared. Or at least, that's how I feel after talking with both of them and reading their work.

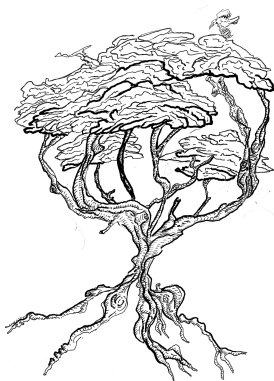
I hope their work will be as inspiring to you as it has been for me, and that it will fire within some of you a desire to write your own stories, develop your own practices, and share them with other magicians, and fellow travelers. We need all the innovation we can get, especially given the times we live in. This book is another step in the right direction for magical practice. It challenges us to evolve and grow and stop settling for less.

With that said, it's time for me to depart and let Wes and Edward take the stage. Happy reading and happy adventuring to all of you!

[Taylor Ellwood](#)

Portland, OR

January 2008



0:

## Introduction

The last 15 years have been a most formative time for magick. We have seen the rise and assimilation of “technoshamanism”, we have seen cyber-guerrilla and culture jamming tactics co-opted and “rebranded” as viral marketing. Seth Godin has replaced Joey Skaggs. Is any of this bad news? No. I quote the poet Diane DiPrima, [who answered a similar question I posed to her in 1992](#) \*:

**JM:** *It seems to me that rebellion itself has become a commodity, the media has co opted rebellions like rock-n-roll, Dada, Surrealism, poetry, the rebel figure. Do you feel that this co option has succeeded in making rebellion somewhat ineffectual?*

**DD:** No. What your seeing is an old problem in the arts. Everything is always co opted, and as soon as possible. As Cocteau used to talk about, you have to be a kind of acrobat or a tightrope walker. Stay 3 jumps ahead of what they can figure out about what your doing, so by the time the media figures out that your writing, say, women and wolves, your on to finishing your Alchemical poems or something. It's not just a point of view of rebellion or outdoing them, or anything like that. It's more a point of view of how long can you stay with one thing. Where do you want to go? You don't want to do anything you already know or that you've already figured out. So it comes naturally to the artist to keep making those jumps, that is ,if they don't fall into the old"jeez, I still don't own a microwave" programs.

**JM:** Do you feel that there's a somewhat centralized or conscious attempt to defuse radical art or rebellion through co option or is it just "the nature of the beast", so to speak.

**DD:** I think it goes back and forth. There are times when it's conscious, but not a single hierarchical conspiracy but rather a hydra headed conspiracy. Then there are other times that it doesn't need to be

*conscious anymore, because that 's the mold, that pattern has been set, so everyone goes right on doing things that way. I'm not quite sure which point we're at right now in history. It's so transitional and crazy that I wouldn't hazard a guess. Just check your COINTELPRO history to see an example of a conscious conspiracy to stop us. Other times it was just a repetition of what has gone on before. Like the ants going back to where the garbage used to be. (laughs)*

I couldn't agree more. Back in the day, [when I first started disseminating the Incunabula Papers via xerox, BBS, Gopher, FTP and eventually Web, eBook, print and audiobook\\*](#) I was part of a new culture of on-line tricksters, mages, clowns, and poets, known collectively as “culture jammers” (Mark Dery's claim to ownership of the term notwithstanding). 10 years later, I was being contacted by representatives of corporate brands to 'do that thing' for their products. Eventually, someone dubbed 'that thing' as viral marketing, which was to morph in a few directions, one of which was Alternate Reality Gaming and a myriad of other 'services' and methods of hawking wares. I give you this thumbnail look at the history of on-line meme tennis for a reason. For a few years, I actually resisted using the power of 'that thing' to push commercial products and quite honestly, I still get a mild case of willies when I think about it (accusations of mind control

techniques and black ops notwithstanding), however lately, I think I'm more in Diane's camp. Time to get on to the next thing. The book you hold in your hands represents the budding first wave of the thousand flowers that are about to bloom. Wes and Edward go to the next phase of what I was hacking at with the equivalent of a stone axe when I was working on [primitive experiments like the MetaMachine\\*](#) (circa 1997), in which I attempted to divine the alchemical essences of the cyber-noosphere using cyborganics.

Moving far ahead of such Rube Goldberg attempts, Wes and Edward have drawn up a capable roadmap which leads...where? The good news is, they don't know anymore than you or I do. The even better news is, they don't pretend to know. Most people hammer your mind with Thesis>Antithesis>Synthesis or as my my old friend the late Robert Anton Wilson said: "Here's what is is, here's what it isn't, now here's why you need to go tell everyone how smart I am." I can't tell you how much that tired old formula skeeves me. When I do see people brave enough to (god forbid!) put the onus of drawing a conclusion back on the reader (heresy!), I am not only relieved (what, me have to think?) my faith in humanity has it's execution stayed another day.

When the late Dr. Hyatt asked me for a pull quote for *The Psychopath' Bible* I chose to say: "*Do not take*



*anything in this book literally! Wait, on second thought, take it all literally!”* to which many people said, “hah-hah” or “typical Matheny” but I actually put a lot of thought into that recommendation and came to the conclusion that it was the most accurate advice I could give someone who was about to read that book. Now I am faced with a similar conundrum. What to say? How many pages could I go on about what you're about to read? In the end, why should I? (word count quotas not withstanding). I think we live in a time where we often use too many words to say too little. This is why my old friend [Hakim Bey said, in the TAZ Tapes, “Sometimes in bookstores I experience moments of nausea when I think about adding one more word to all that fucking print.\\*”](#) Therefore- Reductio ad absurdum . I am left with this:

**Open your mind. Try not to know too much. Read this book.**

Beyond that, what you do with the knowledge, tactics, world views and revelations that it will inevitably open up, is, as it has always been, up to you. The clock is ticking. What are you going to do with the time?

Joseph Matheny  
04-01-08  
Munich, Germany

- \*. <http://joseph.matheny.com/diprima.html>
- \*. <http://www.incunabula.org>
- \*. <http://www.greylodge.org/images/metamachine.jpg>
- \*. <http://www.incunabula.org/index.html#TAZ>

# **Part 1: Memetics in Theory and Practice**



# 1

## Evaluating Tools:

Memetics, the study of cultural evolution, can be used to help us better understand our lives and achieve our desires. Magic, memes, masterminds, egregores, and cybernetics are all discussed in this text. Before we get much deeper in, let's establish what these terms mean to us, and why we wrote this book.

Magic is perhaps the most loaded term we use throughout the text, and we propose the same definition Taylor Ellwood puts forth in his book *Multi-Media Magic*: “*Magic involves making the improbable possible. It's learning how even the slightest change you make can have a radical effect on the internal system of your psychology/spirituality, and the external system of the environment and universe you live in.*”<sup>1</sup> Memes are nearly as difficult to define, although Richard Dawkins was very

---

<sup>1</sup> [Ellwood, Taylor, \(2008\) \*Multi-Media Magic\*](#), p.90. He comes to this definition after not one, but two chapters dealing the range of definitions that have attempted to limit and contain the term Magic.

specific in [\*The Selfish Gene\*](#) in describing them as units of cultural inheritance.<sup>2</sup> We note that memetics, when discussed in marketing circles, tends toward a kind of metaphysical reference point for understanding word-of-mouth effects, viral video development, alternate reality games, and why “Got Milk?” was so wildly successful. However, it can also open up discussion in many other areas, especially the transmission of information across language barriers, the effects of psychological operations in geo-political struggles, archetypal resonance in cultures, and the growth of [internet piracy](#). While we didn’t subtitle this book the Human Menome<sup>3</sup>, we do believe that understanding the effects of memetics brings us a new perspective on understanding ourselves.

The next few terms we discuss in depth are mastermind, egregore, and cybernetics. Mastermind groups, in their purest form, are designed as laid out in the book [\*Think and Grow Rich\*](#)<sup>4</sup> by Napoleon Hill. Masterminds are leveraging a form of entity that emerges from complex webs of consciousness that have come to be called an

---

<sup>2</sup> The interesting thing is that if computer viruses had been more widespread in the seventies when Richard Dawkins wrote this book, he might have used viruses and worms as a depiction of non-biological evolution rather than coining the term ‘meme.’ See the transcript of his speech at:  
<http://www.abc.net.au/rn/scienceshow/stories/2006/1617982.htm>

<sup>3</sup> A hideous, aesthetically displeasing portmanteau we hesitated even referencing here in a paragraph.

<sup>4</sup> A public domain book. You can read the entire text for free at [sacred-texts.com](http://www.sacred-texts.com/nth/tgr/tgr15.htm) and the portion in question which launched tens of thousands of master mind sessions here:  
<http://www.sacred-texts.com/nth/tgr/tgr15.htm>

egregore in the technical language of the magician. Properly defining the term egregore requires referencing corporate metabolism<sup>5</sup>, genus loci, and the zeitgeist. It is a hive mind, the watcher of the group, and is a body capable of transmitting memes across networks, which brings us to cybernetics. Cybernetics deals with systems that embody goals and networks which transmit memes include internal psychic processes, multi- or trans-media narratives, religious, governmental, corporate, and academic institutions, and both local and non-local social settings. We've relied on using the terms above in developing this book to help you use these tools to achieve your own goals across these systems.

Magic was once a much larger field of study. Over the years most of the ideas that were once confined to magical theory and practice have been isolated and reformulated in different fields of study. Magicians are left guarding only a few nuggets of practical application that remains unique to magic. For the most part, interaction with essences generated from patterns, the manipulation of belief to alter subjective experiences, and non-local action of thought and will are all that remain solely under the banner of 'Magick'<sup>6</sup> and even these few ideations are being carted

---

<sup>5</sup> Which in turn requires referencing Paco Xander Nathan's discussion on corporate metabolism, a powerful piece available at [http://www.tripzine.com/listing.php?id=corporate\\_metabolism](http://www.tripzine.com/listing.php?id=corporate_metabolism)

<sup>6</sup> We will be spelling Magick as magic for the entirety of this book.

away into other disciplines. So why not just study those other disciplines?

We feel there is still value in the study of magic; in particular the language system that has been built up dealing with subtle connections, forces, and objects of the psyche. We believe that with grounding in the theory and experience of causing the improbable to become possible, an individual becomes empowered to reverse-engineer the hyperreal world of post-modern discourse. We believe that magic is much more than sleight of hand or sleight of mind, and know that what has been carted away into the sciences of harmonics, of chemistry, of quantum physics still haunts the spectral core of this abstraction labeled sorcery, magic, thaumaturgy, mojo, hoodoo... and in precisely the same way, magic haunts sciences, both hard and soft. One doesn't need to dig far to find elements of wizardry in neurolinguistic programming<sup>7</sup>, or marketing, or psychology. We do not react directly to the world but rather the world as it is filtered by our nervous system's habits of punctuation. We break down the world according to what we expect to find, how we move indicates what is important to pay attention and what our word systems point out or hide. This is what [Kenneth Burke](#) refers to as the terministic screen, and is very similar to what Robert

---

<sup>7</sup> Known to its practitioners as NLP, and referenced as such throughout the text.

Anton Wilson meant when he discussed Reality Tunnels in his work [\*Quantum Psychology\*](#).

Understand that this book is created from the viewpoint of two authors who have spent years examining the occult with a critical, albeit subjective, stance. This is an attempt to bring together trends in marketing, infopreneuership, and the occult so we ourselves could best understand how and where these trends converge. We use terms from magic such as egregore and sigil<sup>8</sup> as a way to illustrate the dynamic forces at work within group minds, as well as approaches to harnessing those forces to transform systems. There are two models of memetics we are using concurrently; one is the seed or virus model where small scale individual signals infect hosts and predispose them to particular actions. This model is most useful for creating communications and understanding how they spread. The second is the entity model, useful for understanding political and social movements. Here we look at larger memetic structures can act on the world through people who hold the belief sets, as if the memetic entities were intentional beings

Because the shape of things can only be observed with difficulty when one is within their midst, individuals

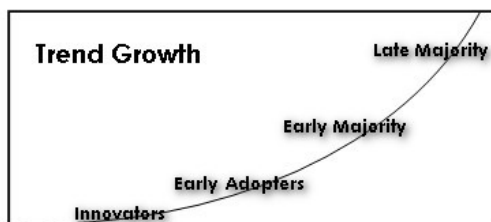
---

<sup>8</sup> Imaginal Time and the Construction of Sigils, Wes Unruh's essay in the Appendix, describes in more detail the theory and practice of sigilization.



coming to some sense of themselves from within this superorganism<sup>9</sup>, from the center of the zeitgeist, must develop a kind of intellectually rigorous intuition<sup>10</sup> to peel apart the symbolic structures and to prevent slipping under the control of this hegemony, and it is this expansive intuition which magic develops in the course of dedicated study. We are a world divorced from the superstitions of the past, and new myths are generated by those wielding media as a wand as powerful as the holly wood wands of ancient ceremonial magicians were once rumored to have been. The Hollywood of today is the true sacred site of the elite magician.

Thanks to the research of the last twenty years, we now have two models of memetic space:



Meme space as cyberspace, a virtual space that occupies the nodal memory of a communication network, and Meme space as long tail<sup>11</sup>, or a population of meme carriers. The memetic carriers can be graphed out based on a long tail distribution that can have a variety of propagation stages layered over it. The long tail

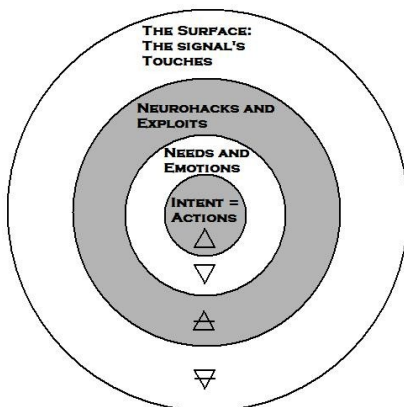
<sup>9</sup> Bloom, Howard. (1995) *The Lucifer Principle*, one of the more lucid books on the shelves, delves deep into the discussion of social groups as superorganisms..

<sup>10</sup> This is, indeed, a shout-out: <http://rigint.blogspot.com> is an interesting example of apophenic symbology and hyperstition at play.

<sup>11</sup> [Anderson, Chris. \(2006\) The Long Tail](#). New York, NY: Hyperion.

distribution graph is a comparison of the mass of memetic bodies. Meme space as cyberspace is smooth, while meme space as long tail is striated. Memes are more than a linguistic phenomenon.

Language which has emerged from both science and magic has a place in defining the coming paradigm. Our relation to the invisible is structured in accordance with magical theory, and the technological application now of waves, harmonics, wireless networks is manifesting emergent consciousness in precisely the ways predicted by magical theory. This isn't to say that superstition is preferable to technical knowledge. Magic has always been about the encoding of meaning, about symbolic literacy, about the creation and even the restoration of calendars. Memetics is a way of comprehending the ramifications of such encoding, identifying the systems that result from rituals, and transmitting meaning into a goal-oriented complex system, the meme space. Understanding the memetic ecosphere (*see figure of meme*) and meta-biological organisms that share meme space alongside us flesh and blood types is the responsibility of the memeticist.



The memetic ecosphere is directly analogous to the concept of cyberspace. A virtual space is created when the nodes of a communication network have memory. While it is intermittent in time and space, it is concurrent in the imaginal time of the communication occurring.<sup>12</sup> An example of a limited form of cyberspace is the teleconference<sup>13</sup>, in which numerous telephone attendees meet in an auditory space where everyone is privy to the conversation and the conversation itself is being recorded for future playback.

Nodal memory is a pattern that allows cyberspace to exist and this concept of nodal memory holds true for human social networks as well. The memory of individuals is a kind of nodal memory, and the interaction that individuals engage in form the connections that define the network. So in essence, there is a type of cyberspace that exists entirely on the 'hardware' of human brains and personal social interactions. This cyberspace is the 'meme space' and has been called the Noosphere by Pierre Teilhard<sup>14</sup> before the concept of memetics was fully fleshed out by Richard Dawkins. Once we have a conceptual space, it is simple enough to conceptualize the bodies that move within that space. These bodies are ideas, or memes, and

---

<sup>12</sup> We refer you to the appendix for more on 'imaginal time.'

<sup>13</sup> The teleconference is also an ideal interface for a mastermind group working non-locally., especially when supplemented with file and document sharing online.

<sup>14</sup> [Teilhard de Chardin, Pierre \(1959\) The Phenomena of Man](#)

their survival is dependent upon persistence in nodal memory.

Memes incline the host organism to actions that further the meme's survival in some manner. Sometimes the actions increase replication via communication over various types of networks, sometimes they increase the meme's persistence in memory. Many times the actions the meme encourages adjust these two primary factors indirectly. Observed actions are a kind of communication, so memes spread via performance as well as through verbal interaction. Performing an action plants the idea of the performance as action in the minds of the observers. Think of this book as a capsid<sup>15</sup> for a virus, or casing for a plant's seed. In order to survive and spread, memes need communication between potential hosts and a way to interact with the host organism's motivational system. To carry this idea into the text itself, it is in this book's best interest as a memetic wrapper for us as authors to include the next paragraph:

Very few people make it past the first chapter of a book, just as many people never fully ingest a meme. What is being described herein will take the *entire book* to tell, and

---

<sup>15</sup> A capsid is the outer protein shell of a virus, responsible for protecting the internal operating system of the virus, detecting suitable surrounding carriers for viral infection (i.e. cell walls) and for forming an opening into the suitable carriers. In memetics, the capsid is referring to the casing of a meme, or the point of contact which enables the adoption of the meme.

if you can stick with this text, bring up the discussion topics in conversations, and follow up on the suggested readings, we assure you the reward will be immense<sup>16</sup>. Each section beyond the first will become easier to comprehend, and the examples and applications of this technology (for memetic engineering is very much a technology, rather than a theory) will enable you to twist reality and create your experiences. You will find you have more energy, which will help the scope of your vision to grow. Even more important, you won't need to consciously recall the entire book to benefit from having read it. Once these ideas are understood they will become profoundly useful in communication and self-empowerment.

Keep in mind that not all connections are equal exchanges of memetic packets. In addition, memes that depend on specific population and communication patterns will not encourage the change of those patterns, as the memes that support these existing orders will be more common and have more traction in general within those patterns. Memes that depend on new technological advances in communication mediums will be more likely to encourage changes in the social order towards supporting those new mediums. Perhaps this is why the internet has triggered more memes geared toward social change than older, more established mediums. However, as society shifts to

---

<sup>16</sup> Seriously. Just wait 'til we get to spine wrangling.

integrate the internet, the memetic content online will presumably shift to memes more supportive of this new social structure.

If this is true, then it is convenient to presume that these 'social change' memes are dependent on innovations in communication methods. One might then conjecture that if there were no further changes to the communication infrastructure that social change memes might die out completely over time. Thankfully this eventuality is unlikely, as in general memes will support communication innovation as a way to engender greater replication probability. In other words, reproduction is a primary drive for a memetic body in this conceptual nodal space. Perhaps ideology and hegemony does not require the kind of conspiracy that Karl Marx envisioned<sup>17</sup> but rather arises naturally from the evolutionary behavior of memes endeavoring after their own survival.

In contemporary society examining survival pressures means looking at the socioeconomic system within which people are embedded. Memes that make their host unemployable have smaller potential populations, and contravening the social mores and norms endangers the host's survivability and reduces the meme's

---

<sup>17</sup> Marx, K and Engles, F. in "The Ruling Class and the Ruling Ideas" in [Durham, M.G. and Kellner, D.M. \(2006\) \*Media and Cultural Studies Revised Edition\*.](#)

communicational effectiveness<sup>18</sup>. It is detrimental to memetic survival to promote behavior that destroys the host's ability to maneuver in a social space. If survival for a meme is persistence in memory and replication across nodes, then we can look to the nodes and communication systems between nodes for more information about how memes function. As long as a person holds a meme in their memory, it is in the meme's interest that the person continues existing in a healthy-enough way to continue retransmitting the meme to other hosts. Memetic survival then is dependent on the physical survival pressures on the meme's host organism. We're designing the meme in this book to fully empower our readers because the better off they are, the more likely the meme will spread.

---

<sup>18</sup> [Lynch, Aaron. \(1996\) \*Thought Contagion\*](#). In this book, his analysis of Mormonism through the lens of memetics places emphasis on generational transmission, and highlights these factors as evolutionary pressures.



## 2

### **Agency in a Networked World:**

A book dealing with memetics would be betraying its readers if we as authors were to ignore the issue of agency. Agency, or free will as it is generally conceived, is not truly possible in a world constrained by biological and memetic evolution coupled as it is with constant cybernetic feedback. The memebearers, us flesh and blood humans acting as repositories for these abstract bodies, are never wholly free in our actions or in control of our world and our selves. What we find then is that free will is an omega point from which degrees of agency and control are divined in response to the question: To what degree does one have control of oneself given that the individual only exists in relation to a system? And secondly, to what degree can an individual control a larger system given that there are other controlling factors?

This book explores these two questions. The first steps then must be to increase our understanding of how these



systems work. We must examine how we are connected to them, what our inputs and outputs are. We need to look at how we transform or affect the signal. We need to watch the signals move through the system and see how they transform as they make their way back to us.

A useful understanding is that there are many subsystems, or circuits, within the overall system of the world. There are many paths that a signal can take through these circuits either serially or concurrently. The reactions to or transformations of our actions along these multiple pathways can either reinforce each other and increase the effects of our signals or conflict and decrease the effects. The greater the scope of our understanding the greater our ability to release signals that will be reinforced by more subsystems, and correspondingly the greater potential our actions can have toward manifesting change on the world. (Coming up in the appendix of this book we'll delineate specific ways to apply this theory.)

Humans in general occupy a mesocosmic position with infinity spiraling out from our "existence as cross-roads." We occupy neither the infinitely small worlds barely detectable through the spyglasses of modern technology nor the astral spaces of dimensionality just barely sensed beyond p-brane theory and arcane mathematics.

Humanity exists between the neurological storms of consciousness and the meaty fleshy bodies that manifest our vital electrochemical fields. We communicate through and have been conditioned by linguistic convention to look for agents and purposeful action in the world as a result of the behavior of others.<sup>19</sup> A lot of that conditioning comes from highly perfected advertising techniques, and marketing is where persuasive and coercive communications hone their effectiveness.

*“A marketer is an artist in human souls.”*

- **Howard Bloom**, [The Pitch, Poker, and the Public](#)<sup>20</sup>

A simple psychological trick exists where if one is told two pieces of information separated by a 'but' one is more likely to remember the phrase after the 'but'. The technique then, widely used by advertisers, is to raise a weak form of the objections to their message at the beginning and to answer with the message they intend to get across.

The purpose of this move is three-fold. First, even if the marketer's answer would not pass muster rationally if the

---

<sup>19</sup> Or rather, The Other. <http://en.wikipedia.org/wiki/Other>

<sup>20</sup> An interesting documentary piece on the art of the pitch., and Howard Bloom's book The Lucifer Principle succinctly presents some very powerful ideas about the structure of society as organism.

receiver of the message were to reflect upon it, this method of framing makes it more likely that people will accept the message without reflection. Second, if the marketer had not raised and then answered the objections, people would likely encounter the objections later. As a result, objections would be left as the stronger signal. Third, and most importantly for the marketer, the marketer now gets to frame the debate in terms that bias reaction towards the outcomes they are after.

Knowing there are these kinds of framing techniques naturally raises the specter of agency. This idea of agency, as already noted, is an illusion. Perhaps instead look to the ongoing results of the system, the structure, which people are embedded within. Picture a higher world of linguistic and iconographic interaction, and a lower world of latent archetypes, trends, and social mores, with a middle world between these two, influenced by and influencing the integrity of patterns. These chains of influence can be modeled as a cybernetic network grafted into the human world, between these layers of different kinds of spaces. This middle world of humanity can be described in many different ways, but the result is that people are all parts in this larger system and are also themselves made up of parts. No one part of any cybernetic system can control the whole of the system, nor can it fully control itself. The action of every component of the system is constrained by

the circuit of which it is a part. If memes exist in the cyberspace of our collective minds then we should next look to this hardware that runs this cyberspace. Westerners live awash in memetic content. We are exposed to a multiplicity of contradictory memes on every facet of our daily lives. How then do we do anything, come to any decision regarding a course of action?

Traditionally, at least, the answer to this question has been that we consciously decide based on the merits of a particular instance. Sadly, this appears to be flawed. We are largely unaware of the instruction we've received from all of the open channels. Additionally some researchers have proven that action occurs prior to thought, that we carry out rote responses at times a full half-second prior to our minds making a decision in the form of measurable thought energy in the brain. However, the percentage of affect of any given component within a cybernetic system can shift over time as the results of its contributions come back to it over the successive iterations of the feedback loop. Thanks to the Internet, elements of this feedback loop in relation to the human experience have been exponentially accelerated, making the world infinitely more reactive than it has ever been historically.





### 3

## **Mind/Body/Bircolage:**

Collage is the creation of artwork through the re-arranging of materials already present in the artist's environment. In many ways, the body itself is made of bricolage as cholesterol and proteins arranged over time into a cohesive structure.

In the memetic ideosphere, the persona or projected self is created by a process of remixing the available memes, and subcultures form around deforming, transforming, or refusing specific aspects of their cultural memepool. Sorting and selecting from the memes available, most of us pre-consciously create a composite identity that is worn as a vehicle to navigate and negotiate social spaces. The act of selecting a self out of memes is a conceptual bricolage which produces a persona. From within this autonomous sphere memes breed and mutate, as the persona evolves

over time within this shared space. An iterative process occurs as well, where the results of these remixes are passed back and forth, and as people themselves change in the face of stimulus and stress.

Stress itself is an emotional marker, and an agitator of memetic evolution. Things that place one under stress have survival significance to older physiological systems so the experiences that are paired with stress are more memorable. Bonds formed in the face of stress are more intense.

The overall conceptual system that perhaps should evolve in the face of refining this stress to encourage evolutionary trends and the bonding effects of stress would be to envision a tribal core that modularized various income-generating signals within a larger social body, to in fact approach the creation of tribal organs that fulfilled actions necessary to the larger social body as a whole.

The overall conceptual system that could evolve is one that adapts itself from the biological and evolutionary basis of human behavior, connecting it with memetic replication and entity action in terms of socioeconomic survival pressures and microsociological interaction/communication patterns. These components

are the primary subsystems that determine human personal and social behavior. In other words, each subsystem, each group organism within the social body needs to be examined, but the interactions between the various nodes, the various organs, also needs to be mapped.

Mememes use communication to change things about the world. Changing someone's emotional state makes physiological changes in their body and alters the actions they are likely to take. This is the purpose of sales and modern advertising techniques. To change how you feel about a product or company is to change the likelihood of your making a purchase. Very little is more stressful in modern life than the acquisition of money. Money is a complex signifier in contemporary western culture. It encompasses both social patterns movement towards desire as well as movement away from social survival concerns. In tribal cultures survival and desire is linked to community and expulsion is the greatest fear. In contemporary society people are separated, while both desire and fear are linked to jobs by way of income. With such stress attached to money, convincing someone to spend money means the communication to direct action requires a very strong emotional appeal.



In general memes do not work on your rational mind but rather they affect your unconscious, emotionally entangled, decision-making processes. Memetics is intrinsically socially embedded as it relies on the communication and social behaviors of the human species. We can construct memes for the same purpose, to affect the structure of our experience and the experience of those bodies to which we transmit that meme. Memetics does not in general affect things directly, but rather must work through, or on, human agents. While we are generally only conscious of messages that are delivered linearly via some specific linguistic pattern, our nervous system also absorbs messages of associational or juxtapositional natures. However, there is no reason to assume memetics requires language to operate. All identity construction, in addition to being a kind of bricolage, is also existent only within a social context. You do not have an identity without some kind of community formation against which to project that identity. This community space is also a theater in which performance and stress builds connections.

To go much further, we need to understand how much of modern communication is post-linguistic and how this relates to the “propaganda of the deed<sup>21</sup>.” Modern communication systems like video are not constrained to linguistic patterns per se, but can instead juxtapose action

---

<sup>21</sup> Early Toxic Marketing: [http://en.wikipedia.org/wiki/Propaganda\\_of\\_the\\_deed](http://en.wikipedia.org/wiki/Propaganda_of_the_deed)

and meaning. This is post-linguistic rather than non-linguistic because the technology and behaviors necessary to construct these communications depend on linguistics and textuality. The propaganda of the deed is most commonly pictured as terrorism, but can mean any dramatic or awe-inspiring action designed as communication. In the past the actions only affected those who were physically present. If those not present were effected it was via a retelling or textualizing. Today's media environment in which events and actions are filmed, associated with various emotional markers through juxtaposition and shown directly to many people repeatedly has widened the impact of these types of communication. It is against this backdrop of our current communication structure that terrorism has gained its modern power and prevalence, as it is one thing to be told that hundreds of people have died in an event, but it is quite another thing entirely to be shown the event in all its drama, movement, and color.

Everything that seeks change has a vector along which its movement can be plotted. A memetic body includes the people who share the meme and the objects they use in achieving the meme's intention. Thus while a memetic body, or meme bearer, has at least a metaphorical mass and vector, and this body impacts the larger social organism by its movement and communications, it need

not necessarily be a living human. As egregores are also capable of transmitting memes, they too are a memetic body. The meme has an extension into time and space, and to affect its vector, its direction, one must enter into this extension and apply some force to it. The most obvious method, and most widely used historically in changing a memetic vector, is to physically alter or constrain the behavior of the meme bearing members (an example that springs to mind is the historical cases of heresy being prosecuted by the Catholic Church). Another method involves transmitting an engineered phage into the memetic network to devour the meme.

Ray Kurzweil's seminal text [\*The Singularity is Near\*](#) includes an extended discussion of the 7 stages of technological adaptation, and this model is easily adaptable to this engineered phagic<sup>22</sup> repurposing of an existing structure. In biology, a phage is a cell eater, a specific kind of virus which rewrites an organism to its own ends through injection of specific codes into the cell. In memetics, phagic repurposing is the mechanism of altering behavior by imparting coded information tailored to an existing meme. The model Kurzweil provides is an example of phagic repurposing of behavior in its approach to technological innovations. Viewing his steps from the

---

<sup>22</sup> Phage is a term taken from the study of viruses and applied here as an analogy, along with the term capsid earlier in the text. Phages are viruses which devour the cellular structure, creating copies of themselves in the process

aspect of those affected by innovation provides a way to understand this type of a memetic growth pattern.

The internet adds just the right amount of disassociation that we can see some of these processes at work. The internet is unique in that it allows for non-local participation in performativity under stress, and in particular in that performance is disassociated from biological sexual identifiers and can exist solely within self-identified gender roles. While this doesn't directly create a division between mind-body, it does allow for a way to perceive a division between sex and gender. In other words, the only way other people know what gender you are is if you tell them directly through a profile or indirectly through your references during a dialog.

Dialog is primarily stored as linguistic memory, but memory can also be stored non-linguistically. Infants exist in a pre-linguistic state, and accordingly their memory seems to be stored in the body. That your muscles adapt to your usage patterns by building up those muscle configurations that you use the most is one example of bodily memory. Linguistic memory would need an actual language rather than the potential to form language to record memory, something Stanislav Grof calls a COEX system, or an associated chain of bodily memory.

Another form of memory that is neither linguistic nor pre-linguistic is iconic memory. Semacode is an example of a gadget-based referential that over time becomes consciously internalized as you adapt to the signifiers, but for now let's simply state that Semacode is an icon densely packed with information a gadget can scan and output a specific URL. These codes take up a little less than a square inch of space and operate much like a three-dimensional barcode. Over time, scanning the same Semacode and looking up the same URL will embed that information into the individual's conscious mind to the point that they will be instantly able to recall the data referenced by a specific Semacode, without resorting to gadget and internet browser. Memory of a data set will become anchored to a specific visual stimulus, and iconic memory will be associated with a linguistic experience. This division between iconic and linguistic information is similar to the division between sex and gender. We believe that pondering these principles will generate new ways to project both identity and meaning through technology in the future.



#### 4

### **Belief as a Meta-Condition: Paradigm and Brand:**

A significant source of error in people's attempts to understand the world is inappropriately applying metaphors. In some ways, scientific theory is much more mutable than magical theory. When people apply metaphors appropriate to the energy economic of Newtonian physics, metaphors appropriate for only the simplest of physical interactions, to systems of cybernetic complexity, they aren't being scientific. Instead, they're being superstitious by way of over-simplification. Belief is direct, subjective experience, and is described as a “knowing” or a “burning in the gut” although an intense imprinting moment as a result of a buildup of meaning, then a catalyst to trigger the new internal state, is the most common impetus towards belief.

Belief then is a subjective quality based on direct experience with the absolute idea in mental space, and this direct experience which can never be said to be communicated does in fact have some necessary interplay with the rest of the social mechanism and data exchange that occurs. Manipulating belief to a desired end has been developed through chaos magic, a recent form of magic that is heavily affected by postmodernism.

You don't convince someone by pushing what you believe against what they believe. It is when their belief system is questioning itself that you can lean in and offer what you want them to do or believe as the answer to the instability. Point out contradictions inherent in their belief system and they themselves may throw it out of balance. Get them to question one end of their beliefs using another end and then offer your meme as the solution to the feelings of doubt.

When you encounter someone they come towards you from a particular angle, those beliefs they already have. Start by figuring out that angle; ask questions that reveal their world-view. Now enter their movement, agree with their reality. In NLP terms you are pacing them. Throw them off balance by finding a confusion or contradiction in their beliefs. Ask them questions that lead to further questions. When they are confused about what they believe

their reality is most malleable. From here you spot a solution for their confusion, what you want them to do. Ask them to imagine doing what you want and it solving their confusion. Offer to let them do what you want. Let them go on their new vector, much like the old but adjusted in your favor.

Meet every situation that arises at the intensity with which it arrives, while leveraging the situation in a favorable direction. In aikido, *irimi* isn't exactly head-on but ever so slightly askew, a way to meet an attack, and was originally a term used in hand-to-hand which has expanded to the field of conflict studies. In applying these ideas on an individual level, you must first understand your position within a larger social cluster, figure out where your strongest incoming signals are originating, and begin modeling, sketching out, mind-mapping, or otherwise diagramming your position. Just being aware of your social network in real life, and via virtual extensions, will prime you to see opportunities, both for yourself and for the people you know. Actively connecting people or nodes together to more densely mesh the network can result in a pattern integrity effect which improves the quality of feedback. It is possible that the route through a network your information moves seems contrary to your goal but your actions will only bring you closer to your goals if it is compatible with the motion of the ecology of the network.



The world we are embedded in is more subject to the percentage economics of flexibility than to the additive economics of energy. We look at networks of signal propagation, where we can examine how each node alters the signal and we can observe what percentage of that change remains when the signal closes a circuit by returning to that node. Construction of feedback loops of the right signal intensity can achieve any socially desirable effect for any individual node; it's just a matter of engineering.

Magic has held on to the concepts that exoteric culture and science was not prepared to accept or explain. Consequently magic consists of a hodgepodge<sup>23</sup> of pragmatic techniques for achieving a variety of effects, supported by little more than mythological explanations and traditional lines of association supporting the practices. Since the late sixties and early seventies, a current in occult circles manifested that we refer to as Chaos Magic. One text in particular aimed to be a unification of different models into an approachable and cohesive system, and held at its most fundamental argument the thesis that magic was leveraged through manipulating belief in specific ways. Certainly most

---

<sup>23</sup> We highly recommend the Appendices in [Shea, R and Wilson, R.A. \(1975\) \*Leviathan\*](#), especially Gimel and Lamed. Sorting out the contradictory statements on magic from a historical perspective is a perplexing, yet enlightening task. Essentially, it all boils down to the two words, "Reinforce Often."

discussions about magic raise the pragmatist's eyebrow. However, people who dismiss magic as a whole because of the explanations provided overlook the fact that we only make explanations if there's something there to explain. In a sense, this is why there is a growing number of magicians and sorcerers delving into obscure and varied systems and sciences, recovering what was appropriated from magic's bag of tricks. Marketing, memetics, and masterminding techniques are only the start, other magicians are working in fields too numerous to list, magic and science have been on course for reintegration since the turn of the previous century. We seek to accelerate this process by providing metaphors of complexity, flexibility, and ecology. A world of information systems is not ruled by cause and effect but rather by influence.

The necessary component of a meme-signal to exposure is its attractiveness or noticeableness. If the signal is sufficiently different from surrounding signals and appears new or fresh it will garner enough attention to give it a chance at being picked up by a new node, or 'infected'. To carry over from exposure to infection the meme must address itself to the needs and priorities of the potential nodal host. The needs of the host are partially influenced by its prior acceptance of previous memes from the same nodal network, which is part of the reason why we see memes clustered around each other conceptually.

When working through a model of "meme as brand", it becomes all the more important to consider the question "What need does the meme fulfill?" A more exact question could be, "What is the emotional reward of incorporating the meme into your behavior set?" An interesting facet of human behavior is that we don't react emotionally to a situation, but rather we react to the meaning we have attached to the given situation. Memes then work by associating situations with emotions that the organism reacts by acting to fulfill the situation if the associations are positive or avoid the situation if the associations are negative. The more effective the association and the more powerful the emotions the meme links to, the more likely people will act on them.

A brand narrative never provides a complete experience, or a complete representation of the narrative, so it can draw in participants to the brand experience. In this sense, branding is what Marshall McLuhan<sup>24</sup> would call a cool medium. When branding is at its best, it represents an ongoing relationship between producer and consumer. It is a narrative of which the consumer is the star, the main character. Marketers work with branding techniques to help consumers use the product as a part of the bricolage process of building their identity, and conversely the

---

<sup>24</sup> [McLuhan, M. in "The Medium is the Message"](#)

marketer works to make the consumer more and more a part of the brand's overall story. They sink the meme of the brand in through common emotional triggers that tell part of the story, leaving a gap that the consumer can only close by taking action. When the circuit closes the story continues layering in emotional triggers in response to the way that the consumer has participated.

Memetics studies these signals, these memes, as they flow through the networked computing environment of physical humans, communication systems, and social groups. In this way memes can be seen as computing instructions. The hardware of this macro-computer is people and all of the objects, all of the tools they use to communicate and structure their behavior. The context in which these memes are presented relies on preloaded memes, which the structure of the network in which the receiver of the meme is embedded restricts how the memetic signal is transmitted. The last stage in this process is the actual activation of the memetic content, or the reception of the message. The signals flow in, triggering emotional reactions that pulse and surge, electrochemically stimulating the nervous system. Technical work on the human interface between the physical and the digital is always ongoing<sup>25</sup>, but the crux of

---

<sup>25</sup> That which is inconceivable today is tomorrow's product. Soon, spine wrangling will expose to the masses a pragmatic and technical way to grasp the emergent complex properties of memetics, as it will require a working knowledge of memetics to make sense of spines. Check out Bruce Sterling's *Spine Watch* to get a feel of where things are

the theory relies on the transmitter receiving feedback from the network, then adapting the next iteration of the meme in light of the analysis of the feedback, paying close attention especially to partial feedback, as this information will help the conscious memetic engineer with tips on ways to alter the next signals for greater scope and fidelity. As the transmitter receives feedback from the nodes that received the messages sent, the memes in their packaging, the receiver experiences a new surge of energy which in turn precipitates more memetic output.

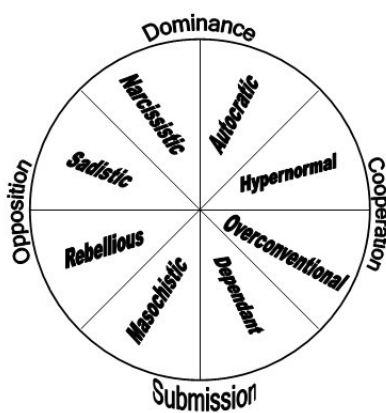
For the most part, we live in a world constructed by language. What and how we see the world is tied directly to how we describe it. In many ways, the fact that the English language has divided the noun and the verb does the English speaker a great disservice. Nowhere is there a noun not participating in a process, nor a verb not embodied in physical matter. Our descriptions limit how we move through space and the possibilities we can imagine in relation to the manipulation of objects. The spell of noun-language has convinced us that change is difficult, that things must remain as we have labeled them. Because of this, it's important to remain doubly aware of feedback that is not based in a language set, as it will accelerate your ability to innovatively adapt your signal outputs into the social network.

It also suggests the power of describing noun-objects as dynamic systems engaging in a process of evolutionary change and adaptation. In human beings we call this process growth or learning while in social groups, and this is more than simply a matter of organization or politics. In a sense, this power of naming is a social force which restricts individual expression. Yet another restriction on the free will of an individual is the larger force of social situations.

One of the best models in which to understand social dynamics within groups is to study Timothy Leary's early work. Dr. Leary addressed group dynamics with a model called the interpersonal circumplex, a sort of personality compass, which is still used today within group therapy contexts. Developed<sup>26</sup> in 1957 the circumplex is a circular continuum of personality formed from the intersection of two base axis. By understanding where each individual falls on the circumplex, and relating the whole group of individuals to each other via this model, the outcome of any relationship within that group can be predicted (*see figure.*)

---

<sup>26</sup> Or at least published : [Leary, T. \(1957\). \*Interpersonal diagnosis of personality\*](#)



This model was used primarily in developing group therapy approaches, but it can be repurposed for use in any interpersonal

situation to understand how individuals will react to various attitudes or orientations of others. Because this compass maps out relational behaviors, people move around a lot more in Leary's personality compass system; it is not a personality typing system such as Socionics or the Myers-Briggs Type Indicator personality inventory structure. A person stakes their position on the compass in contradistinction to the other participants in a given social situation, the two dimensions being cooperation-opposition and dominance-submission. Bearing in mind that one's position is expressed in body language and tonality as much or more than linguistically, a skilled analyst or leader can easily predict and restructure group dynamics.

One final note to those who object to this characterization of memes as fundamentally tied to emotions, we would like to direct attention to the powerful emotional charge associated with being "right".

**Exercise:**

*There are dimensions of behavior we mostly share in common with other mammals, such as dogs. In fact, a good way to learn to see this is to visit an off-leash dog park on a sunny weekend afternoon. Take a journal, digital camera, or audio recorder and observe social interactions between domestic animals, and the associated behaviors or beliefs that the animals and their owners seem to share.*

**Notes:**





## 5

### Meta-Biological Organisms:

[Gregory Bateson in \*Steps to an Ecology of Mind\*](#) defines a mind as the total cybernetic information system that is involved in an action. Combined with Deleuze's conception of body as defined not by physical extension but by participating together in action, this definition preempts the common humanistic assumption that mind is limited to the individual human agent. It is the intelligence or flexibility of the overall network that leads to the system's results rather than the intentions of a single individual. This means that a person is part of many different and much larger minds.

These can be thought of as group minds, and have been referenced in contemporary magical theory as egregores<sup>27</sup>, emergent entities made up of the complex systems that

---

<sup>27</sup> From the latin word Grigori, defined as the watchers or the nephilim in traditional mythology. Modern definition of egregore (or egregor) being an embodiment of a convergence of forces that exhibit memory, intentionality, and cognition, capable of retaining and spreading memes.

compose these social bodies. The individuals are not in complete control of this egregore because they are constrained by the system that allows it to manifest, but the egregore is not in complete control because its actions are determined by the interaction of its various parts. It is a meme carrier, just like humans are, except it does not require a physical presence.

There are three egregore types, those being religious, institutional, and corporate egregores. Religious egregores are the most readily understood as meme carriers as it is usually the religion's task to spread the egregore's mind share by any means necessary. These egregores are symbolically represented in the archetypes of the deity or deities of the religion, along with whatever embodiment of evil that deity may oppose. The physical accretions of the egregore then are the temples, structures, and iconography made manifest by and at the commission of the religion's followers. Often these entities have moved across different languages in their spread and, correspondingly, they become adaptable across cultures, yet they rely on embedded mythologies and archetypes to resonate, bond, and spread in new cultural environments.



Institutional egregores are more perverse, more recent, and tend to be geographically bound. The United States Government is run by egregores manifesting Uncle Sam and the Goddess Columbia, when viewed from this

perspective. Academic institutions generate egregore personifications as well, often producing them in ritualized settings through mascots. The marketer and the memeticist often have difficulty with these institutions, because the lifespan of these egregores significantly outweighs an individual's ability to gather enough information on the lifecycle of these bodies, as well as religious egregores even longer cycles.

Last of the three is the corporate egregore, the youngest of all egregores, coming into its own in the United States in a federal court in 1886, when justices decreed corporations to be legal persons in their own right, capable of owning property or being held responsible for damages. However, these are technically immortal bodies, impossible to kill or physically punish as an entity (although a more powerful government egregore can appropriate its assets.) Thanks to the countless companies which pop in and out of existence, the memeticist and marketer can get a much more useful sampling of group minds, operating at various efficiencies, to extrapolate actionable data that can be applied to egregore engineering and understanding this new direction of human evolution.

If we believe the standard myth of human evolution we evolved as tree dwellers and later evolved as savanna scavengers and hunters. In order to survive these niches

our ancestors had to evolve the capacities for tree movement and for tracking. They needed the muscular and neural capabilities for these actions. While we have lost some of the muscular capabilities as body shapes have shifted, we still have the neural structures and capacities for those behaviors. Farming, factory work, and life in the office cubical do not fully use the capabilities we have evolved and have at our disposal.

Sadly, the programming we received as children within our culture can be difficult to change, and our bodies are adapting to the lifestyles we lead. Memes that we picked up as children benefit from early and long-term exposure and are more deeply embedded than transformative memes we may encounter later in life, even if those later memes are more accurate in their reflection of our true potential. That we have evolved to the point where our social structure can maintain non-biological organisms such as these egregoric types highlights the direction our evolutionary cycle is headed, while revealing just a glimpse of the untapped potential for growth we each possess.

This idea of hidden or untapped potential is somewhat related to the functioning of the unconscious. The unconscious is the totality of those mental processes that the conscious mind is not capable of registering. For simplicity's sake we've taken the Freudian approach of

differentiating between the conscious mind, the unconscious mind, and the preconscious mind. The conscious mind is simply that which one is cognitively aware. The preconscious is the repository of memory, which can be accessed by the conscious mind with enough effort, and the unconscious mind is that part of the self which is the mental processes that under most circumstances remain beneath the perception of the conscious mind.

For example, most of how one rides a bike remains unconscious even during the riding process. Things like balance, movement, braking, all of the ways the body is extended by the device become automatic, and the totality of the experience is by and large entirely unconscious, although the conscious mind does make the initial decision to start riding, and chooses direction, momentum, and navigates the environment consciously.

Another example of unconscious and conscious mind interaction is in linguistic communication. How you choose what words to say or write is unconscious, just as unconscious as remembering to breathe, or to keep the heart beating, or to digest food. But like the autonomic function of breathing, heart rate, and digestion, it is possible to learn how to consciously affect most unconscious programs like speech patterns or word

choices. When we intentionally learn a skill we go through four phases. Unconscious incompetence, when we can't do it and aren't aware of it. Conscious incompetence, when we know we can't do it. Conscious competence, when we know we can do it as long as we focus on what we're doing. And lastly unconscious competence, when we do it while no longer needing to be totally conscious of how we are doing it. Those who've learned to ride a bicycle have gone through these four phases in learning to become unconsciously competent while riding, and hopefully can see how this applies to all intentional learning.

*In the province of the mind, what one believes to be true is true or becomes true, within certain limits to be found experientially and experimentally. These limits are further beliefs to be transcended. In the mind, there are no limits.*

--[Dr. John Lilly, Programming in the Human Bio-Computer](#)<sup>28</sup>

Vividly imagining actions activates the muscles and neural connections that the actual action requires. This imaginal rehearsal should be practiced on a regular basis in conjunction with normal visualization to focus the pre-conscious mind to support desired intentions. For now, let's talk about patterns and explain what we mean by

---

<sup>28</sup> <http://www.futurechi.net/docs/Metaprogramming.html>

semiotics and semiotic codes. Semiotics is the study of how meaning is transmitted. A semiotic code refers to the container for a message. Within the semiotic code of language, abstract words are actually descriptors of recognized patterns. If one has already been exposed to a complete pattern, then exposure to an incomplete pattern will cause the brain to complete the loop. If one does not know the complete pattern, then exposure to the partial pattern will trigger an effect that Russian psychologist Bluma Zeigarnik identified. The “Zeigarnik Effect” is how an incomplete pattern never fully drops into one’s unconscious but remains free-floating in the preconscious mind.

This unknown partial pattern that stimulates further investigation is what Roland Barthes termed the hermeneutic code. Both the semic and hermeneutic codes<sup>29</sup> work because of the brain's pattern recognition capabilities, and the reward of feedback energy that occurs once the loop of understanding is closed. Narrative is a primary pattern of the neurology of conscious thought. It is a pattern of linear causative relations that is particularly compelling once it is recognized. The semic code operates because exposure to a partial pattern implies the complete pattern, yet semic code is differentiated from hermeneutic code in that semic code is that understanding deduced

---

<sup>29</sup> The five codes Roland Barthes describes: <http://en.wikipedia.org/wiki/S/Z>



from what is shown, and represents a continuous feedback loop that keeps the reader, or the one encountering the code, engaged in the cultural or subcultural discourse, which in turn aligns that individual within a larger group structure networked by the semiotic code in question.

Most traditional magic operates at a higher logical level than either semic or hermeneutic code. This higher level of code is the symbolic code, which is a pattern of patterns and hence is often translatable to a number of different relations. This is why the planets of astrology can be mapped to personality types, components of mind, social behavior, or classes of animals, plants, stones, vibrations, or colour. Rather than being single signifying signs, symbolic code is a kind of super nodal form of association and classification. Evoking archetypal resonances with a prospective demographic<sup>30</sup> requires these kinds of reference points for the culture in which the message needs to be inserted.

When we say that someone believes something, what we are saying is that they act as if that something is true. If the topic related to that thing arises, they express their belief in the veracity of the thing. When a situation affected by that belief arises, they take actions which are consistent with that belief. Information regarding the

---

<sup>30</sup> [Mark, Margaret and Pearson, Carol S. \(2001\) \*The Hero and the Outlaw\*](#)

belief is stored then as a pattern in their preconscious mind, and is accessed to make sense of associated fragments of semic code or symbolic code they encounter that is related (or appears to be related) to that belief. What is remembered in these events is actually reconstructed, assembled into a unique formation for any given occasion. If a person encounters fragments of a consistent whole in separate places as separate experiences the pattern recognizing action of the brain will most likely identify the consistency of the material as a series of discrete parts to be assembled into a whole. Modular narratives, relying on discontinuity to heighten the audience's tension, are as of this writing beginning to become a trend in advertising, because of the implications of the "Zeigarnik Effect."

With enough reference points, the whole essence of the story will arise in the brain as something akin to both thought and memory, and may be experienced as a kind of déjà vu or synchronicity. There was no specific storytelling episode, but rather the meaning is absorbed passively via environmental exposure. So long as a person has a part of the puzzle that needs completion, the "Zeigarnik Effect" will spur that person on to locate the missing pieces.<sup>31</sup>

---

<sup>31</sup> Alternate Reality Games and Direct Response Branding both develop and refine implementations of the "Zeigarnik Effect" and Mark Joyner discusses it in depth in [\*Mind Control Marketing\*](#).



## 6

### **Becoming What You Do:**

In this chapter and the next, we will be dealing with ways of altering set behavioral patterns. Control over oneself rather than allowing one's psychological triggers to be accessible to others is a primary concern. Things that place one under stress have survival significance to older physiological systems, which is why experiences that are paired with stress are imprinted more strongly into the preconscious mind. As a result, bonds formed in the face of stress are more intense. As long as our responses to stress are fixed and predictable anyone aware of this can direct us like puppets. Yet the goal with stress isn't to eliminate it, but rather to allow you to design more appropriate responses to stressful situations; stress, at its most basic form, is readily available energy caused by the situation itself. It is important to have access to immediate reactions that are useful and necessary to a situation,

rather than reactions which cripple or completely shut down one's actions.

In short, we will be showing how to break one's conditioning and discover one's truer, freer self. We are in a time of extremely rapid technological adaptation, and old stratified experiences and ideas are antiquated often before they've fully formed, preventing normalization. Change is the normal now, often violently so. The technological singularity that is described in depth by authors like [Eric Drexler](#), [Eliezer Yudkowsky](#), and [Ray Kurzweil](#) is happening even faster than they had predicted, as the latest advances in quantum computing is coming in nearly two decades before previously anticipated. Manifesting change for you against this backdrop has become astoundingly easy.

Novelty has become the norm. Novelty is new experience, and that continuous newness of experience promotes growth in the neural network of your brain. The mind grows with new experiences, and then by allowing time for that experience to digest, to become a part of the now larger network, new ideas form and further experiences can then take place. By the time the intentions you have set forth begin to occur, you will have had experiences which have altered your understanding of what is possible. This awareness of one's pattern of growth can only arise

through visualizing your experiences as they occur through time. Observation and optimism are necessary to change the world, but it inevitably will continue to spin.



When you figure out what you want, stop there. Write it down. Don't create a plan to reach that objective, just write down the objective. If you must draw up a plan to get there, at least give yourself a few hours to let your subconscious mind begin processing the desire

before starting this analytical process.

The hardest lesson to learn is being able to let go, relax, and anticipate transformation. Ultimately, the recognition that the world is already always changing is vital to actually changing the world in your favor. The world is a process in motion. Some changes may not be immediately possible but changing the world to engineer that possibility, keeping in mind that every action you take is compounded by time to influence the pressure you exert. The reality is that we are advancing so quickly that we can no longer discern between what may or may not be possible over

time. In addition, stress influences any given system's ability to function--we propose that structuring one's internal self and social group to function effectively during stress is vital to long term sustainability.

This isn't 'the secret' and it's not cribbed from an emerald tablet. It's advice based on experience and creative problem-solving. Understanding your objective and focusing on it, explaining it to others in your social network, and allowing that interaction to guide you will inevitably lead you to where you need to be. Kurt Vonnegut tells us that 'you are what you pretend to be', but more accurately the phrase should be you become what you do. Pretending is acting as if something is true and it is that acting that is imprinted into the preconscious and unconscious mind over time.

You occasionally hear about actors having trouble getting out of character and being themselves again<sup>32</sup> or the workaholics becoming stereotypical manifestations of their job's roles over time. If what you do determines who you are then do people in a well-defined profession become in some sense the same person? Are all lawyers, for example, actually all one archetypal Lawyer? Although individuals will differ in the degree to which they embody this ideal, through the lens of memetics the answer is yes. We could

---

<sup>32</sup> [Tom Baker](#) of Dr. Who comes immediately to mind.

distinguish between an American Lawyer, as opposed to a British Barrister, as the differences in roles would lead to a different character, generated by other aspects of the culture in which those roles are anchored. But all the individuals are manifesting the same entity, archetype or menome<sup>33</sup> type.

Even more issues come into play when an actor takes on an archetypal role through method acting, and implants an aspect of that archetype into their psyche, essentially becoming a gateway for an egregore. Magicians in various traditions have collectively referred to this as an invocation, and it can be a powerful tool in a ritual setting. Understanding the impact a role can have on an identity as that identity moves forward through time is an essential tool in triggering self-transformation, as well as watching out for signs of personality seepage. Neurolinguistic programming is based in many ways around the concept of modeling a role to cause changes in behaviors, but not all changes are desirable. Being aware of the potential of self-change before engaging in a role, and understanding that the longer a role is engaged in, the longer-lasting the effect of that role on one's personality is essential to effective self-actualization.

---

<sup>33</sup> Meme is to gene as menome is to genome.

In our digital age, with the Internet, the past isn't as dead as it once was... in some sense it's not even the past, as everything exists in either a documented or an undocumented state. In meatspace<sup>34</sup>, however, the past is dead and gone and the future has yet to happen. Only the present exists in the meatspace, and the future comes into being based on what is happening now and what is possible. While this metaphor is not entirely true per se, it helps get a grasp on the different possibilities that are dependent upon which state in which you are operating. While what is possible is based on what has happened in the past, because our present becomes the past, and thus constrains the way our future presents we need to act in the now to provide ourselves with a freer future both online and in meatspace.

Freedom in this sense can be viewed not as the ability to move independently, but to wield greater power within a network. As we gain greater ability to make our own choices we must in turn assume greater responsibility for those choices. By examining our failings and weaknesses with brutal honesty we can find our strengths. Knowledge of weakness brings its own kind of developmental power, if it's used to create mastermind teams. Now is a time of immense potential, bombarded by more cultural signals now than ever before in recorded history, as those who

---

<sup>34</sup> The affectionate term for physical interaction that arose in context via online discussions.



dive in and navigate the information can see, while others drown if they sink into the information flow.

Mastermind groups can (and should) develop techniques to offset handicaps of individuals within the group. By playing to our strengths we concentrate effort into addressing our areas of weaknesses strategically. Knowing what one's weaknesses or strengths are also helps to develop focused teams with those who can bring abilities to offset one's weaknesses. We have access to an overwhelming array of information that can help us, but at the same time the burden of evaluating this information lies heavily upon us. We now pick and choose among the signals that reach us, and in fact must do so because the contradictory signals we receive create their own kinds of stress. Understanding all the ways in which one lacks control over one's existence allows for compensation, starting within one's consciousness and moving into the greater social group in which one is embedded. Each of these strata can be explored in terms of the networks that manifest within those strata (*see figure*). What we are setting forth in this book aren't quick fixes, rather they are working within this model of reality to ripple out through the network of minds and bodies within which you are enmeshed.

You process the desires  
you have to change  
situations by tapping  
into the latent potential  
within your own

| Various Network Strata |                                |
|------------------------|--------------------------------|
| <b>Societal</b>        | Political, Cultural            |
| <b>Egregoric</b>       | Religious, Corporate           |
| <b>Group</b>           | Tribal, Team                   |
| <b>Personal</b>        | Friends, Family                |
| <b>Internal</b>        | Psychological,<br>Neurological |

consciousness to appeal to, if not directly manipulate the  
mastermind of a group or egregore of a corporate body. As  
this is a fractal model, you'll discover that there are  
iterations of each process. Being conscious of these  
iterations, these cycles, helps you allow for corrections  
along the way to reinforce the improvements. The most  
important factor in success is whether you were able to  
make a habit of these practices and thereby to compound  
the light improvements into a large change. The more  
tightly networked our world becomes, the more powerful a  
clearly defined, easily communicated objective.



What appears to be occurring is that there is now a creation of two classes, those for whom the information glut is liberating, and those whom it controls<sup>35</sup>. But while the signals teaching people how to empower themselves exist, the messages of conformity and limitation are more plentiful and subsequently more adapted toward hegemony. For those who dive in and navigate the information can see the structures that manipulate it, while those who would drown if they went below the surface remain the 'led'. Lest this be a new iteration of the

---

<sup>35</sup> Like the old joke goes, there's 10 kinds of people in the world, those who understand binary, and those who don't.

old feudal forms, a renewal of feudalism, what we are seeing now is that while the ability to process information is not universal, information of all types is rapidly becoming ubiquitous. This ubiquity is triggering adaptation by the children of those who cannot dive beneath the surface. All of society is changing faster than we are acknowledging, and in fact faster than we can actually acknowledge. William Gibson is quoted as saying "[The future is here, it's just not evenly distributed.](#)"

We're witnessing the shift from media consumer to media producer thanks to the internet and the universal access to technological know-how. Creative end-users, adapting to the digital age, are producing works that cohesively build community beyond geopolitical space. Virtual space is a radicalizing area, and experiencing it has already altered human society permanently. For too long the meme space has been only flowing in one direction, it has remained the tool of the few to broadcast to the many. Now, tools such as blogs, podcasts, and video are allowing individuals to redress the unbalance between their media intake and output. The [character of the discourse changes as well](#), to reflect the concerns of these individuals rather than those of the corporate-owned media conglomerates.

Additionally, the internet is providing people with the tools for more effectively filtering what media they take in.

Search engines and rss feeds and keyword tags are allowing people to streamline their access to the most up-to-date information in their fields of interest, and peer file sharing as well as media piracy is all a part of this trend. It is also unstoppable, and it is reworking the way that the free market works<sup>36</sup>. The old institutional marketing idea of "if you're not everywhere, you're nowhere" has become a reality in this new information ecology.

We are embedded in a sea of memetic content, this content is determined now by the collective pool of individuals more now than ever before, and people have more control over what memes they are exposed to as a result. This also means that people can cocoon themselves in media that confirms their pre-existing biases, and this is where fractal notions of self-similarity in memetic construction can smuggle across new energy; mimic an outer layer and create an entrainment by properly encoded semantic value and any stagnate memetic ecology will rapidly mutate. To do this properly takes both skill and experience, yet thanks to the interconnected nature of daily life, we all now have relatively equal potential to initiate such a catalyst. All the information we need to accomplish anything already exists and for the most part is already available to us. There is still data hiding behind classified or trade secret status, but most information now is free if you know where to look.

---

<sup>36</sup> Mason, M. (2008) *The Pirate's Dilemma*: with more at <http://thepiratesdilemma.com/>

What is needed now is not more information but the ability to find and assemble useful instruction from the existing information. Those of us living in the world are immersed in a zeitgeist overwhelmed by informational abundance. Recapturing archaic skills of hunting and gathering we can find what we need to exorcise ourselves of such hang-ups as modernist specialization or capitalistic competition. The best way to keep the data accessible is to share the data actively, as this allows the frame of the data to evolve as the mechanisms of storage evolve.

We are altering virtual reality when manipulating the net of language and sensation in which we are all are caught to varying degrees. We can train our brains and the brains of others to assemble the pieces according to different schema. If the only world people know is the story told after the fact then changing the story changes their world. Changing people's worlds also changes what they do. This obviously gives the storyteller immense power, and put into practice this falls under the idea of a hypertext. The hyper in hypertext refers to the links embedded in the text that creates out of separate pieces a network of associations. These links of associations allow readers a nonlinear method to navigate across and through texts. This radical change in how people use text is one whose effects are only starting to be felt. It has allowed readers a

view of meaning that is somehow beyond the traditional experience of reading, one in which the co-creational aspects of language and text is more keenly felt.

This heightened awareness sets up a dynamic within the reader setting them on their own path to interpreting a text, and serves to have gone from a footnote in the literary world to the primary model in which new media are navigated by today's media consumer<sup>37</sup>. This hypertextuality online and by way of fragmentation, (or more properly, fractalization) of digitized media means the potential for people to start from the same meme pool but out of that space develop truly unique personal environments, experiences, and fully realized virtual worlds is greater than ever before. Fan culture alone has developed as a kind of post-industrial cargo cult, and the global nature of interconnected fan communities<sup>38</sup> has expanded the reach of any given trend or hot icon.

---

<sup>37</sup> Read the chapter "Why Heather Can Write" in [Jenkins, H. \(2006\) \*Convergence Culture\*](#)

<sup>38</sup> One particularly relevant novel is [Gibson, William \(2003\) \*Pattern Recognition\*](#)

---



## 7

### Memetic Ecology in Action:

In [\*Thought Contagion\*](#), Aaron Lynch's analysis limits his topic to the level of the larger, more permanent belief structures but does not take into account the faster transmission of casual ideas as memetic patterns<sup>39</sup>. Lynch compares memetics to the fictional science of "Psychohistory" which Asimov proposed in [\*The Foundation\*](#) series, and along the way he seems to have gotten somewhat hung-up on the differences while attempting to catalog the similarities. We feel the answer is to integrate 'pure' memetics with other disciplines of cooperative game theory, information sciences, and a post-structural practice grounded in sociological theory. At the same time, incorporating an understanding of the role of counter-public spheres and rhizomatic networks capable of spreading memes outside of or underneath the awareness

---

<sup>39</sup> Please bear in mind that we are not discounting his work, far from it. [\*Thought Contagion\*](#), along with [\*Richard Brodie's Virus of the Mind\*](#), are profoundly accessible works on the way that belief grows and manifests in culture.



of the primary or parent culture is vital to understanding the totality of the memetic ecology in action.

Memes are at the conversion point where the flow of desire transforms into actions taken. They attach themselves to the needs/desire and motivate action. All memes contain an action for someone to carry out. Many times that action will be further spreading the meme but other times it will include other actions such as voting for a candidate or buying a product. Because memetic entities exist across persons it is possible they will form a group mind. To repurpose the idea Deleuze stole from Spinoza, a body is defined by what it can do. When a percentage of a population chooses to vote a certain way because of a shared belief, that event can be interpreted as the action of the belief system, terministic screen, or memetic entity. The important thing about a meme is not the packaging or the meaning, but the intention it carries.

Just as we visualize the internet as a cyberspace constructed out of the memory of nodes and the lines of communication between them, we visualize the memetic ecosphere as a mental space based on the human beings and the lines of communication between them. The internet is then just one communication platform for this network. Any given individual is a component in a cybernetic system of the social situations and contexts that

individual interacts within. What component will have the most influence on the outcome of an interaction depends on what cyberneticists call requisite variety. Requisite variety is the number of options available to the component as a response to an input. The component, and therefore the person, with the most options available are at a distinct advantage in an interaction.

Let us take as a hypothetical situation two men competing for the attention and affection of a single woman. The first man has three basic tactics: talking about shared experiences, physical sexuality, and violence<sup>40</sup>. The other is additionally capable of intellectual conversation, mocking, and flirting. The second man can vary his response to the woman or the first man more often and with greater subtlety. With his greater number of conversational gambits he can maneuver the other man into situations that the other man doesn't have a response to or that he'll make the wrong response. The second man can also engage the woman's attention for more of her possible moods, significantly changing the dynamic of the social situation in his favor through adaptation to feedback. Another example of requisite variety at work is in the job interview situation. The interview questions are essentially setting the variety necessary to succeed. If the interviewee

---

<sup>40</sup> Recently I witnessed an interaction very similar to my simplified description above. The more flexible male shut down his competitor to the point the competitor developed a new option; he drank until he passed out and didn't have to compete anymore. - Edward

does not have enough options in their behavior to answer all of the questions offered satisfactorily then his application is rejected. Requisite variety is largely expressed here by being able to recognize the questions behind the question and in being able to reframe your experience to be relevant answers<sup>41</sup>. In other words, if you don't understand the questions, be prepared to ask yourself a similar question you can answer, and then answer that question.

There are three points in the response process that we can concentrate on increasing our variety in a useful way. We can work on our inputs, our processing, or our output. If we choose to concentrate on our input than what we would do is increase the subtlety of the distinctions we make. We would work on increasing the number of patterns we recognize. If we concentrate on our output then we increase the number of responses we can make. Increase the subtlety of our output and learn new ways of expressing ourselves. Finally, we can work on our processing. This is perhaps the most difficult to do. What you would want to do with the processing is to arrange the connections between the input and the best possible output in relation to it. In this what you are trying to do is look at the input you are getting in terms of what input you

---

<sup>41</sup> You'd be surprised how well this works to distract and confuse the questioner.

want from the other person and output. The processing phase is in this way the most complicated.

The processing step is most related to the idea of feedback loops. You have to have some model of the response you are looking for from the people you are communicating with, and information theory states that you need a full two cycles worth of information about a system in order to properly evaluate it. You have to make some kind of comparison between the signal you are getting and the one you want. Then you have to have some idea of what action on your part is likely to lead to the other people making their signal more like the one you want. In general we all do this naturally but it is quite possible to improve how well we do this. The number of potential processing steps is equal to the number of inputs you are capable of recognizing multiplied by the number of outputs you can do multiplied by the number of outcomes you want. The internal processes can quickly get unwieldy. Thankfully most of them are operated almost entirely unconsciously.

When engaged in this kind of fine tuning work on your responses the goal is not to make all of these options conscious for you, but to engage in a standard learning cycle. We want to move from unconscious incompetence to conscious incompetence to conscious competence and finally to unconscious competence. In general all of your

processing and most of your input and output are unconsciously competent at what they are doing and unconsciously incompetent at what you are not doing. One way of going about this is to watch what other people are doing that you are not<sup>42</sup>. Once you have identified where you are incompetent you have already moved into phase two. Now what you need to do is find out what someone competent in these particular patterns do, and modeling that behavior. Practice this until you are competently doing the more effective pattern without thinking about it.

---

<sup>42</sup> Or looking for where the output you are doing is leading away from the response for which you were seeking.



## 8

### **Effectively Transmitting:**

Magic is applied occult philosophy, and as such has its textual roots most firmly in the writings of Agrippa's depiction of a three-layered web of manifestation, with the intellectual space assuming primacy over the elemental and celestial spaces. Memeticists anchor their focus in this space of the intellect, as it is there that these webs of association go on to engineer experiences. It is also in this space where masterminding techniques are designed to create small associational meanings to be distributed through a network, and where symbolic literacy can be most efficiently taught. Mastermind groups are sources of memetic evolution, and can be consciously oriented into virtual think-tanks for meme development or memetic laboratories, constructed within the intellectual space to observe generational differences and thus be able to adapt and modify structural elements of the memes thus analyzed.

The next object in creating a memetic campaign is to streamline the effectiveness of the communication. Marketing, at its fundamental core, is a highly developed form of persuasion based on communication at its most effective, and serves as a useful model for understanding how to transmit or broadcast a meme into a network.

The ad that interrupts our favorite show is emotionally connected with our reaction to that show, and even more directly connected when the ad is placed within the show. For an example of how "mere words" can have a direct (yet but unconscious) effect on physiology see the episode in [Blink by Malcolm Gladwell](#) where the subject of a psychological experiment receives the hidden message of "old" and moves slower as a result. Earlier, we addressed memes as being primarily transmitted via linguistic constructs, but this is simply because of efficiency. Memes can be transmitted through inimitable behaviors, and when presented with complimentary framing, there is an emotional transference from frame to meme that occurs beneath the awareness of the average individual.

A widely used form of persuasive advertising is modeled on a practice identified in 'Operation Margarine' by Roland Barthes, in which the advertiser raises objections to the product at the outset, then answer the objections with the message intended to be assimilated and repeated. There

are three reasons why this is so effective, the first being that even if the marketer's message does not pass rational muster, it this type of framing makes it more likely people will accept the message without reflection. Second, if the marketer had not raised and then answered the objections, people would more likely encounter the objections later and would be without a clear way to navigate past the objection, which leads to the third reason: the marketer has already framed the conceptual space of any future debate due to biased reaction toward the end goal of the marketer. Hopefully the practices we'll be outlining in this section can help you first develop your awareness of, and then secondly craft your reactions to these techniques. Finally, we'll help you use these techniques yourself.

Experimenting with the way in which a concept is transmitted becomes contextualized rather quickly, and it would be problematic discerning between non-linguistic behavior that transmit a meme and a non-verbal signifying action that is part of culture. Imagine encountering a hand-shaking memebearer for the first time - an individual walks up, greets you verbally, and then extends their right hand. Should you instinctively mimic the motion and they clasp and shake your hand, the meme has been effectively transmitted, even if you had never been exposed to previous hand-shakers. What is understood as a signifier within a culture is interpreted as a non-linguistic behavior



by those outside the culture until they've been indoctrinated, or bequeathed the technical language of "handshakes" that now grants a meaning to a specific motion. Of course, for memes to survive and spread there must be communication and a way for the meme to trigger the host organism's motivational systems. For non-linguistic or behavioral memes a relation to pleasure and/or pain would be most effective. For linguistic memes, emotional appeals are likely the best method.

Perspective modeling is a method of language training that bequeaths you with the ability to converse directly with the forces of group minds, and to bring in the most activated symbolic phrasings possible. We said at the beginning of this section that we're dealing solely with magic in the intellectual sphere - this is not to detract from viable magical work via spirit-based or energy-based systems. Instead, we're evolving specific traditional approaches to the basic building blocks of symbology by focusing on the way private and public meaning informs contemporary talismanic magic, and affirming that this magical work moves energy from an individual out into the world just as it works to imprint an individual with the hegemonic memeplex of technocratic monoculture.

The art of framing an encounter allows you to engineer the outcome to your liking based on the signals you send out

and the way you internalize and manipulate the meaning you receive. Reframing an interaction or communication is an act of navigation. In part two, we intend to provide you, the reader, with as many ways to frame network interactions as possible.



# Part Two: Navigating Memetic Networks



## 9

### Knowing Oneself in a Group Mind Dynamic:

[Second Life](#) is a system for meeting and interacting with acquaintances while [World of Warcraft](#) is a system for forming guilds and raiding parties, not to mention exploration, character development, and an open-ended, yet expansive narrative. While some people are fascinated with *SL*, a lot more people are addicted to *WoW*. Encountering and enduring stress together in a shared modality is a way to create bonds between people, be that modality a job, a virtual space, a group activity, an audience... any space in which all the participants are equally (or believed to be equally) engaged within the same modality.

Because there's more stress involved with the game play, connections formed in *WoW* are predictably more intense than those in *Second Life*. This kind of group behavior is truly an intriguing thing to observe in action. Group

minds are, by and large, infectious and possessive. They seem to displace elements of identity at the pre-conscious level, and as such effect decision-making processes of those involved with the group mind, hijacking the decision-making system. Another factor to consider is that bonds are intensified by stress, and a group that deals with massive amounts of internal and external stress will have a significantly stronger egregore than other groups of similar size but with much less stress.<sup>43</sup>

Once an individual is conscious of the influence of institutions, egregores, and memes, they can more accurately constrain the selection of reactions present in the preconscious mind at any given moment. This allows for decisions to be based on the individual's intentions and desires rather than remaining hardwired to the options imposed by external entities.

One of the various methods available to expose and deconstruct one's external influences was hinted at in the previous section and consists of successive iterations of

---

<sup>43</sup> On a similar note, during the years from 1998 through until about 2004 I was exposed to an ongoing perpetual conversation within Astrology:1, one of the chat rooms at Yahoo.com - a chatroom that had a revolving cast of various chatters, and that often devolved into arguments and flame wars--it became obvious that the layer of anonymity afforded by a Yahoo ID allowed the id of the various participants a kind of public freedom of expression. Over the years of either engaging in chat or watching and listening to chat rooms a number of patterns became apparent, the most important for this text being the way that focal points developed in reaction to what a chat room would view as a threat by a troll, spammer, or chatbot. Individuals who fought every day, often for hours at a time over the most arcane extrapolations of astrological minutiae, would immediately band together to confront an external stress. - Wes

remixing and collaging. As discussed previously, one's self can be seen as a bricolage<sup>44</sup>, an assemblage of various memes. The result of this perception is that one is able then to begin evolving the idea of the self. The self is no longer seen as a singular unit, but rather as a community of interrelated entities perpetually sorting, mixing, selecting, and arranging stimuli into a composite our conscious mind interprets as reality.

This ongoing, internal cut-up process continues to provide fresh and innovative ideas that the conscious self is often compelled to share with other individuals, which they then internalized and route through the same processes. By taking this process out of the preconscious awareness and consciously deciding to create a collage, or to manipulate samples, or cut-up text, is an act of revealing one's preconscious influences. Collage will bring to conscious awareness the subliminal influences that are acting upon your decision-making processes in a way that acts both quickly and accurately.

On the opposite side of the spectrum, you can accelerate personal evolution by joining and participating in a community of meme sharers and engaging in the iterative process of collating, manipulating, and sharing memes

---

<sup>44</sup> [Lévi-Strauss, C. \(1966\) \*The Savage Mind\*](#) provides the first reference to the importance of bricolage, although not the full application of it as a technique.

within that group. As said previously, it's important to be conscious of what kind of groups you are associated with, and to assess the validity of the information that the group champions, the memes the group disseminates, and how the group's goals dovetail with your own long-term goals<sup>45</sup> We've already discussed the importance of finding others to work with by outlining the mastermind group, but haven't spoken specifically to the experience on an individual of joining such a group. Most importantly, you need to know who you are and what you bring to the group.

Knowing yourself means knowing your weaknesses, knowing your emotional boundaries, and knowing your psychological triggers. As a reader, your perceptions and insights that arise from this book will be substantially different depending on if you identify as an individual, as a member of a group, or as a leader of a group. The aim here is to become conscious, both of the influences that exert external pressure on individual identity and the influence an individual can have within a group dynamic toward a specific outcome. Masterminding is manifesting a group dynamic or pattern that sustains the energy of the group, and having access to a method to map out individuals within the group greatly facilitates this work.

---

<sup>45</sup> [Wilson, Robert A. \(1990\) \*Quantum Psychology\*](#) is an important text, as well as [Farrell, Nick \(2005\) \*Gathering the Magic\*](#) in finding groups and understanding the effect joining a group can have on the self and one's self-image.



It is interesting to note that in most groups, different approaches to understanding the individual's role in the group is so often relegated to one personality typing system or another. [MBTI](#)<sup>46</sup>, Enneagram, Astrological signs, color coded rays, stations, positions—these are all systems which structure individuals within a group along specific, internally consistent dynamics. While we suspect a group could be structured along the Dewey Decimal system, it seems more appropriate to base a discussion on a psychological typing system that is dynamic and responds to network interactions rather than cataloging the specific nodes by mood or temperament.

In chapter four we discussed Timothy Leary's interpersonal circumplex<sup>47</sup>, a personality compass used in group therapy to categorize individuals in relation to each other within a group setting. A group that balances nicely will retain a more specific focus, while one with too many individuals falling to one side of the compass or another will quickly spiral into destruction or leak energy through entropy. The center of this compass can be thought of as the group's purpose, or focus, and the individuals that

---

<sup>46</sup> Based on socionics, a typing system that Carl Jung worked on, and which breaks up personality along four axis. Popular within corporate cultures human resources divisions various mentoring programs, and probably as a result there are numerous online quizzes which will analyze your responses to tell you your four-letter personality type.

<sup>47</sup> You can easily find a great deal more information on this template in moments using an online search engine. Google the term “interpersonal circumplex” and do an image search as well as a search on [Scholar.Google.Com](#).

generate this focus are arranged around the center based on their reactions to the other members of the group. It is fairly easy to adapt this model to the intentional generation of a group mind, as a way to orient individuals to a project when they first become a part of the group, as well as a way to identify problems before they threaten group cohesion.

In the next few chapters, we'll dig deeper into using group minds to create communications and the formation of memes as a kind of sigil construction.<sup>48</sup> We'll address the convergence points between individual growth and group evolution. We'll provide techniques and examples for triggering changes in your internal state as well as influencing social networks. And finally we will posit some benefits to more efficient social machines. However, it is vital that you begin by making some assessment of who you are through as many filters as possible first, before you can make a rational decision about how you integrate with a group or what messages you intend to create, or memes you wish to distribute.

### **Exercise:**

*Using a search engine, find and take an [MBTI](#) quiz, then spend a few hours taking other quizzes you find interesting, and take notes on overlapping themes. Doing this several times a year provides a way to chart personal changes over time.*

---

<sup>48</sup> Or sigilization.





## 10

### Trans-Media Meme Construction:

We're in a tricky area here, playing with the analogy of sigils as a way of constructing a meme, meaning a cursory exploration of what the term sigilization means is necessary. Modern sigilization work owes a massive debt to Austin Osman Spare<sup>49</sup>, but it also owes a great deal to IKEA. IKEA's products include sheets designed where any individual, no matter what language they might read, is capable of following the same set of instructions.

One can imagine a future development of this metalanguage involving video that allows textuality to whither away, and as an example of a precursor of this one need only look to Youtube's interface where the video you are watching is accompanied by graphical thumbnails by which to select more videos for watching. No words are necessary and the hyperlinking mitigates the linearity

---

<sup>49</sup> Spare, A.O. (1917) "Automatic Writing":  
<http://www.banger.com/spare/auto/index.html>

inherent in video, while the short clips further contribute to the a-linearity. In addition, a number of strides have been taken in developing sigilization techniques for audio and even olfactory imprinting.

The iconography of culture in this day and age is easily accessible via image searches online as corporate logos, political seals and emblems, religious symbolism, and pop culture imagery can be immediately accessed. Using talismantic images an individual privately constructs in a public ritual space winds up falling somewhere in between these two ends of the iconographic spectrum. On the one end, there's the personal and for all purposes aseptic sigils, and at the other end there's the universal language of circles with slashes, skulls for poison, and lightning bolts for electrical voltage.

Whether working with sigilization, developing a personal alphabet of desire, or constructing memes for transmission into a larger social group, it helps to be conversant with the iconography and motivational triggers of that culture. As for examples of popular motivational triggers, consider these words and phrases: You. Proven. Guarantee. Make money. Save money. Save time. Look Better. Learn more. Money. Save. Results. Live longer. Feel comfortable. Discovery. Be loved. Love. Become popular. Experience pleasure. Health. Safety. Easy. New. These

are only a small sampling of motivationally positive triggers, there's a whole host of negative triggers already established in our collective psyche as well. Just listen in on any shortwave station or internet conspiracy theory podcast<sup>50</sup> to get an idea of the vast array of negative psychological triggers out there. Political commercials during election campaigns also often rely on negative emotional triggers to influence voters' perceptions of political opponents. And nightly news segments often rely on similar techniques in their lead-ins to capture and hold the viewer's attention across commercial breaks. Terror or toxic marketing is one area of negative psychological triggering that works when the target demographic has developed resistance to mass-marketing techniques. In some sense, all black metal is a kind of toxic marketing. Most horror films use toxic marketing, a great (but fictional) example comes from the 1990 film *Crazy People*, in which an advertising executive places an ad for a film called *The Freak* with a tagline of "This film won't just scare you, this film will fuck you up for life." While fictional, there are plenty of advertisements nowadays that use essentially the same fear-based marketing to reach a demographic that ignores more typical advertising.

---

<sup>50</sup> All internet and radio call-in shows promote a kind of vampiric function on the body politic, and most rely on toxic marketing to maintain audience attention.

As we are writing this book, we have privately analyzed the individual tactics and overall strategy that the United States in general and the President specifically have used to influence public opinion during the 2008 US Presidential Elections. The overall strategy seems to be a deliberate attempt to manifest chaos through the tactic of buying into the propaganda of the moment. For example, evidence suggests that Donald Rumsfeld in the early days of the formation of Homeland Security personally directed the dissemination of fear-mongering news releases, designed around these very principles of Terror Marketing. While we don't wish to elaborate on the intentionality of the Bush Administration, the Office of the President and the Department of Justice have certainly relied upon negative emotional triggers embedded in statements issued to the press<sup>51</sup> to further their agendas and control the meaning of any given event. Meaning ascribed and knotted up inside a sigil can be equally as wide-ranging as the form in which the sigil may take, and it would be impossible to survey the enormity of material one can find simply by typing 'sigilization' into any respectable search engine (such as, say, kartoo.com). One of the sigilization techniques which has arisen in recent years online is the hyperstition, a virtual or abstract form that realizes itself through the actions of those who hold that idea-set.

---

<sup>51</sup> A sigilization, if you will.

The transformation of H.P. Lovecraft's fictional mythos into a working occult system with numerous and contradictory Necronomicons now available via Amazon<sup>52</sup> is another example of hyperstition in action. Many artists rely on self-fulfilling critical acclaim as a way of life, and during a political campaign strategists are paid enormous sums of money to maintain the narrative and hyperstition momentum built from the totality of a candidate's public persona and rhetoric across the print articles, speeches, and video footage released by the campaign. In a way, the hyperstition is the persona or public discussion about any given meme bearer, be that an individual or an egregore. Under the aegis of hyperstition fall such fields as buzz or hype generating an attendant media event. Repetition of a statement such as 'This is the biggest album of the Year' consistently from every major media outlet prior to the album's release that then triggers enough sales and positive reactions to make the statement become true is a functional hyperstition.

Speaking directly of video, look at how, with the saturation of video communication, any event can be filmed. Stories are viral packets of information that insert themselves into your pre-conscious mind by way of your emotional responses. The footage then can be associated with

---

<sup>52</sup> Not to mention the countless black metal homages being paid to Cthulhu, Nyarlathotep, and the various other crawly forces at the edge of math. H. P. Lovecraft's mythos is a complex, interconnected fictional mastermind session that will not die.



emotional markers through juxtaposition and then shown to many people many times. Within this context of a global communication structure capable of delivering nearly instantaneous video coverage from anywhere in the world, terrorism has become incredibly valuable to the attention economy, accelerating the memes being espoused by or attributed to the terrorists. It is one thing to be told that hundreds of people have died in a suicide bombing; it is another thing entirely to be shown video footage of the event in all its drama, movement, and color. Video, in today's Internet climate, is fast becoming the target of choice for memeticists and the idea of creating a 'viral video'<sup>53</sup> has captivated marketers around the world. Learning how to craft a video sigil to influence a massive amount of people certainly falls into the realm of sigilization, and swaying masses of people to influence their behavior is a magical act on the part of the editor and producer of the video piece.

---

<sup>53</sup> Viral video is a recent development, having first making an impression in the search engines around late 2005. Examining <http://www.google.com/trends?q=viral+video> provides a real-world version of a meme adoption pattern. As producers heard about this idea of viral video, more and more came online looking for, as well as producing, viral video. The feedback in word-of-mouth spread is reflected in it's digital shadow online.



## 11

### Phagic Repurposing of Existing Memes:

Every action is performed by a body, or rather; bodies are entities which perform actions<sup>54</sup>. Different networks in the social strata have different reactions to the same meme capsid. A body which is aligned with all the bodies in immediate proximity towards the same end-goals of those adjacent bodies will be most efficient and effective in flowing toward its desire. This is infinitely scalable<sup>55</sup> across the internal and external division, allowing work like internal alchemy and media magic to be approached from the same model. In secular magic it is understood that formula of causing change in accordance with will means navigating the memetic superstructure of society according to desire, that navigation is the action of the body, and that body need not be an individual (or even physical) construct.

---

<sup>54</sup> See Chapter 5.

<sup>55</sup> And puts one in mind of [Indra's net](#), or [Hesse's \*The Glass-Bead Game\*](#).

In addition, iconographic language and the creation of sigils falls under the same mechanism as what Stanislaw Grof calls a COEX system, an associated chain of bodily memory. Words are a technology, and the internalization of a memeplex occurs as a result of a nested chain of memes being absorbed in sequence. There's a few ways in which memes can be forced into a body, the most obvious being what conspiracy theorists call [Diocletian's Problem-Reaction-Solution](#) model<sup>56</sup>.

Other patterns are linked or webbed memetic structures, and yet another is the phagic model. The phagic model is usually the slowest to influence an entire culture, while the problem-reaction-solution model relies on catastrophic change and works the fastest (although doesn't necessarily sustain change over a long term.) The linked or webbed structure falls somewhere in the middle, and seems to generate a visible paradigm shift when it is at its most successful, as well as appears to be the most organic and as such have the best pattern integrity. We'll leave discussion on the merits of the problem-reaction-solution model alone, as it's doubtful that the average reader would have access to the kind of resources that are required for that level of psychological warfare and focus instead on the other two models, both of which lend themselves to the kind of magical work easily available to modern magicians

---

<sup>56</sup> Or the thesis/antithesis/synthesis pattern.

and the advertising efforts of promoters and marketers. While constructing a sigilic web or any other type of sorcery event series is equivalent to the construction of a memplex or trans-media advertising campaign.

An example of linked, webbed, or nested memplex development occurs naturally with the introduction of a breakthrough technology, for example one such as vehicles that radically increases the spectrum of a body's capability. The early development stage includes the marketing, refinement, and testing of the new technology. As the technology finds widespread acceptance and use, it enters an expansion stage and the improvements continue. Eventually the technology reaches its mature stage, typified by global acceptance and use, but the rate of product improvement plateaus until the technology reaches a saturation point. Saturation usually can be identified when diminishing returns are encountered, based on a disproportionate amount of effort is expended relative to any increase in the technology's distribution. It's important to note that technology can be understood as a meme body in action, be that body enabled by a gadget or an abstract technology such as a formal coding language or algorithm. Technology is not limited to an end-product but is an application of a principle, and these principles are often derived from beliefs about the nature of reality<sup>57</sup>. As

---

<sup>57</sup> Understanding how technology can cause a cascading transformation, leading to a paradigm shift gives insight into the process of designing a series of nested sigilic events.

beliefs change, technology undergoes its own revisions. This same technique is also used in phagic repurposing of existing memes, and involves tracking the motivational axis of an existing meme then positioning your intention askew to the motivational axis<sup>58</sup> to redirect the meme-bearer.

A phage, as used in references in computer programming, refers to a program that modifies other programs or databases in unauthorized ways, especially in propagation of a virus or Trojan. Within the phagic model of meme distribution, the phage carries within it a new approach to existing technology, or a new technology to solve existing models. As a result, the spread requires an existing meme into which the phage injects its message, effectively transforming the behavior of the meme-bearer.

---

Each sigil is based on the previous, and then all of the sigils are placed in relation to each other. As one sigil is fired, the next is prepared, and intention is thereby leveraged against the existing order of things. For further reference on these magical techniques we've described, we recommend [Phil Hine's book \*Prime Chaos\*](#) in which he explains Sorcery Event Series, and Taylor Elwood's Sigil Web explanation in the book [Space/Time Magic](#).

<sup>58</sup> Switching from *Half-Life* to *Hitman* to *Halo* to *Doom* and back, one is experiencing the meme of first person shooter, fully unflowered with multiple forms of that meme in different evolutionary patterns filling that vicinity of meme space. Each repurposes from the same cultural pool new variations to pair with the baseline first person shooter capsid, and each seeks to embiggen its market share and mind share. There's a lot of interest in maintaining the player's attention span, knowing how to manage discontinuity of exposure properly is essential to retaining end-users.



12

## Elements of Memetics:

A city is a giant information system that allows its physical components (people, roads, vehicles, buildings, parks, power, water, and sewage infrastructures) to move and change in much the same way the brain changes. This neuroplasticity is a part of the way natural cybernetic systems process information, and evolved computers physically change in response to changes in activity. In our metaphor here, saying that a city is a giant computer is the same as saying a city is a giant brain.

Culturally, we speak of cities as having a character, and the concept of a *genus loci* or a spirit tied to a city's heart in the form of a totemic intelligence goes back as far as human history has been recorded. Even a city as conservative and mundane as Wichita, Kansas has a 'Keeper of the Plains' totem guarding the local river from tornadoes that appears

on all local government documents, Copenhagen has the little mermaid (a.k.a. Den Lille Havfrue), and all state capitals in the United States have the goddess Columbia present in some fashion (and, in fact, the hymn O, Columbia was the United States original national anthem.)

These entities can be called on by the magician to help with any working involving local politics or to help reveal opportunities within that area to great effect. It is the position of the authors of this book that these entities are emanations of complexity, that consciousness and intelligence is a result of massively interconnected systems, and that each part of such a structure contains some essence of the whole. We believe there is much room for experimentation along these lines.

Ultimately, the world we are embedded in is more subject to the percentage economics of flexibility than the additive economics of energy. We look at networks of signal propagation to examine how each node alters the signals, and we watch what percentage of that change remains when the signal closes a circuit by returning to that node. We can cause something to happen by influencing the system to give us the signals we want by putting out the right signals ourselves. It is not enough to declare your intent to yourself and then ignore it. You need to release signals into the larger system.

Obviously, the best way to do this is action. Start acting as if your goal will happen and start taking actions to help it happen. You do not need to plan exactly how it happens but by acting with conviction that your goal is possible you are signaling your intent. The larger system will respond with signals of opportunities to further your goals, and you need to be open and attentive to these opportunities. Seize this feedback and adjust your actions accordingly.

The necessary component of a meme-signal to ensure exposure is its cybernetic noticibility. If the significance of a signal is both attractive and sufficiently different from the surrounding signals, it will garner enough attention to give the meme a greater probability of spreading. Old memes reframed in new ways are just as likely to be picked up as entirely new memes, but for the transition from exposure to infection to occur the meme must address itself to the needs and priorities of its potential host. Of course, the needs of the host are partially influenced by its prior acceptance of other memes, which is one of the reasons we see memes cluster together.

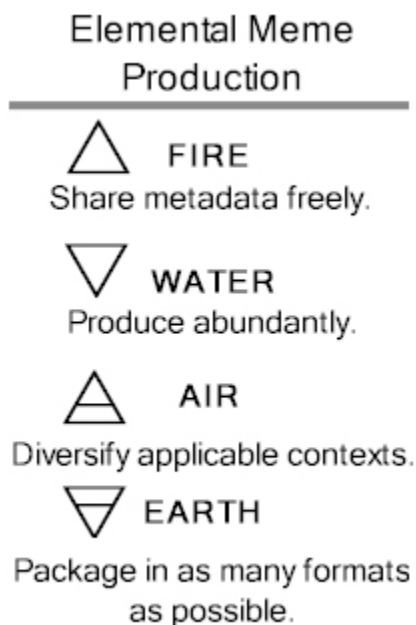
We briefly addressed linked, webbed, or nested memeplexes, let's now bring that into focus. For example, the impulse to eat isn't necessarily a meme, but one's belief that you need steak, or sushi, or chocolate is a meme, one



connected to many others. A secondary meme about what's the best sushi restaurant is going to infect more people who need sushi than people who need steak or chocolate.

When consciously designing a meme, there are a few principles to keep in mind.

1. The actual physical representations of your signal. These can be varied and should be periodically updated to make them fresh and attractive to their viewers.
2. The cognitive principles that the message exploits to get past people's defenses.
3. The emotions the signals evoke and the needs it promises to fulfill.
4. The intent of the message and the actions in the target that this requires.



Each layer of the meme-seeds covering is meant to bridge it to the next and towards the ultimate goal of the signal, the receiver doing what the sender wants, like a time released capsule or a layered gobstopper. The shiny, colorful surface convinces the target to pop it in their mouth. The cognitive exploits

help them swallow it, the needs-fulfillment helps them digest it, and the intent is what the substance does to them.

Again, memes are not concerned with the content of the messages; instead they are computing instructions for a network (*see figure*). The hardware of this network is people and all of the physical and abstract objects they use to communicate and structure their behaviors. Individual neurons appear to be one level at which processing occurs, and they connect to each other as networks and into clusters as brain structures. Society, like the brain, displays features of neuroplasticity in the ways it physically and abstractly restructures and repurposes its connections and activities.

This approach to social engineering recapitulates old ideas expressed by hermeticists and alchemists that the microcosm mirrors the macrocosm expressed in the formula 'As Above, So Below'<sup>59</sup>. The parallelism between the structure of the brain, the internet, and people in the world is the ideal example of this adage. Studying the patterns of swarm intelligence within any of these structures can describe how the actions of individuals, be they people or neurons, lead to the complex behavior we call traffic<sup>60</sup>, because the human brain operates much like a social structure. In the first section of this book we discussed the problem of inappropriately applied metaphors and the breakdown in communication. One of the criticisms of the 'brain as computer' metaphor is the high degree of neuroplasticity the brain exhibits, the criticism being that computers do not allow the software to change the hardware in the way that experience restructures the human brain. We feel that the metaphor of 'brain as computer' is accurate, and that perhaps our electronic computers are still too primitive to exhibit this feature.

---

<sup>59</sup> And hence the homage to the alchemicists in our "Elemental Meme Production" figure.

<sup>60</sup> Which I discuss in depth in Appendix II, "Traffic Dragon." - Edward





## 13

### **Science of Marketing and Narration:**

The purpose of rhetoric is persuasion.

Marketing is a form of persuasion directed towards generating action. These actions can be anything from convincing a person to attend an event, vote a specific way, choose coffee over tea or plastic over paper, or even to adopt a belief. To do this you must set up and present them with a consistent but incomplete pattern. You give them only feed from the pattern that requires initiatory action on their part, and their own need for completion and closure will lead to their adopting the necessary response. If you are selling something you must build up the context of the sale so that all that is left is their agreement and their cash for the transaction. You must construct this pattern in terms of their emotions, needs, and motivators. It is not enough for the sale to complete your own need-pattern, but rather it must solve and

complete their need-patterns. You create the circuit of their desire so that they must purchase from you to close the circuit and let the current flow. To do this, first you must figure out what needs they have open. Then you frame your offer as the solution by telling the story of their desires enacted through your product. Only after they've been drawn through your narrative should you offer it to them for sale.

Selling a product is the most directly measurable memetic engagement. The exchange of currency is a verifiable transaction, proof that a memetic event occurred. As magicians, we're interested in understanding brand identification as sympathetic magic, a metaphor other books on marketing would bypass in favor of more psychological terms such as transference or emotional entanglement, however these various terms all describe the same event. A person buys a specific brand to associate themselves with the feelings and meanings the brand symbolically represents<sup>61</sup>. These representations are very seldom accidental, instead they are carefully planned out by brand managers and account planners who are tasked with maintaining a specific image for the brand with the intention of creating this very response.

---

<sup>61</sup> People buy not to own, but to join the ranks of those who own a specific product. [Mack, Ben, \(2007\) \*Think Two Products Ahead\*](#) and [Sugarman, Joseph \(1999\) \*Triggers\*](#) both explore how best to leverage this motivation.

Brand managers know that while conscious emotion relates best to a narrative or story, unconscious desire works best with metaphoric association and juxtaposition. Advertisements show products with sexy models not because they want to convince you that using their products will cause models to flock to you, but rather to associate preconscious desire for the model with the product. They want you to transfer or sublimate your sexual desire into a longing for the branded product. People buy energy bars, basketball shoes and sports drinks to convince themselves and others that they are athletic. The product becomes a stand-in for actually working out; the desire to be healthy has been sublimated into purchasing a commodity.

Most marketers are actively trying to get their message to go viral. One of the most successful viral campaigns ever was the 'Where's the Beef' campaign from years ago, a phrase that still crops up now and again in daily conversation. Another, more recent phenomenon is the 'Got Milk' campaign, which has been subverted into 'Got \_\_\_\_\_' where blank's been filled in with everything from religious references ('Got Jesus') to vampire references ('Got Blood'). While this phrase appears to be marketing entirely different products as the message is changed, it's still summoning up the pre-conscious memetic structure of 'Got Milk' to those who've been exposed to the primary

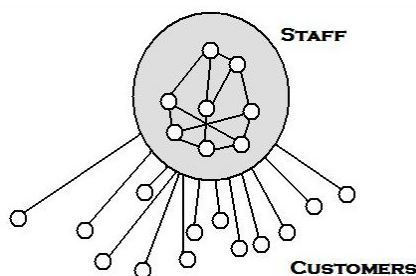
meme every time they encounter one of these derivative references. Even a partial distribution of your meme (such as 'Got Syrup' rather than 'Got Milk') predisposes people to accept the core message when they re-encounter it in a newly refined way later on.

Memetics provides the tools to understanding how things 'go viral,' or, to reference another popular work on memetics, how people 'tip your meme.' The wider your signal is spread in any given communication network, the greater the effect it is going to have. One way to help your meme-seed is to make sure it is highly infectious by making people pay attention to it, remember it, and repeat it in their own words. Who you communicate the meme to initially is another important component in how well your message spreads. People with large close and large weak social connections are known as connectors. People who others turn to as a trusted source of quality information, known as mavens, are the most important meme-bearers, because they maintain the meme's integrity.

[Malcolm Gladwell's book \*The Tipping Point\*](#) is structured around understanding the dynamic interplay between mavens, connectors, and salesmen, and we feel that you should study this book if you wish to focus more on the marketing aspects of memetics. However, be aware that



this book has triggered some intense controversy<sup>62</sup>, and that further research is necessary into what causes trends to take hold. Another instance of behavior modification through meme adoption is represented in the protocol or etiquette attached to specific social situations. The protocol of a coffee shop, for example, exists in the memories of the staff of the shop and the environment which has been shaped to fit a set of behavioral expectations of the staff as well as the customer. Then, within that space, all of the individuals act according to those expectations.



As the customers follow the cues made by the employees, they are obeying the protocol while at the same time reinforcing the protocol set that is part of the overall coffee shop memplex. Of course, over time the customers can affect changes in the way the store operates, but only if the staff accepts the differences in behavior, as the staff spends the most time in that space and as such has a greater influence over the protocol<sup>63</sup> of that space. Various social contexts could be envisioned as differently interconnected communication networks and we could examine how these

---

<sup>62</sup> See Clive Thomas' article, "Is the Tipping Point Toast?" at <http://www.fastcompany.com/magazine/122/is-the-tipping-point-toast.html>

<sup>63</sup> Protocol is the expectation of how to behave within a particular context, and is often attached to a physical space.

configurations affect movement, retention, and alteration of the content that exists on these networks. Bearing this in mind, let's examine ways in which to spread a signal on a communication network.

Referring again to the descriptors taken from [\*The Tipping Point\*](#), we can understand connectors to be primary hubs within the network. They broadcast the meme into many different clusters, exposing many people to the signal but not necessarily effectively infecting those clusters with the meme. Salesman will alter the signal to suit their audiences, and while they don't expose as many people to the meme they do infect a greater percentage than a connector. However, because they do alter the signal to fit their audience they carry the risk of distorting the signal. Mavens tend to hold the most detailed version of the signal, and act as a repository or cache of the meme's core message; however Mavens tend to broadcast to the least number of people.

Thus the three primary ways in which a signal spreads across a network relies on manipulating the content of the signal for the network, manipulating how the signal enters the network, or manipulating the structure of the network to more easily transmit the signal. Social epidemics or outbreaks are not always biological in nature. Memes are socially transmitted and cannot exist in the absence of

communication or other social behaviors. Social pressures are a large part of the motivational strategies that memes depend on to leverage their movement and spread within a social body. Different social or communicative frameworks place different constraints on the replication and survival strategies of memes. Therefore different social structures encourage and strengthen different meme populations. It would be nearly impossible to imagine a 'Flat Earth' meme spreading by space travel to a lunar colony, for example.

As previously mentioned, if you want to affect someone emotionally, you should tell them a story. Stories are a fundamental human invention that predates logic, and for that matter appears to predate writing. Stories evolved after emotion and most likely came into being concurrently with language and consciousness. Stories fit neatly in between emotions and consciousness, and bind emotional feelings with a linear sense of time. Stories began as a linear arrangement of emotional triggers with a beginning, middle, and end. As humans, we are wired to crave completeness to our stories, and this craving is how you can use a story to manipulate desire and behavior in individuals.

The Zeigarnik<sup>64</sup> Effect, as discussed in chapter five, indicates that an incomplete task or narrative is retained in one's memory until it can be resolved. By telling a story with appropriate emotional triggers and leaving it incomplete in such a way that the only way to achieve satisfactory closure is for the audience or target to take a specific action is a way to exploit this effect<sup>65</sup>. This unknown partial pattern is also the basis of hermeneutic code, and both the semic and hermeneutic codes work because of the brain's pattern recognition and its desire to close the figure. Narrative is a primary pattern to the neuropathology of conscious thought. It is a pattern of linear causative relations that is particularly compelling once recognized as such. Cliffhangers, ongoing serialized narratives, and nested NLP commands all involve this kind of incompleteness that engages memory and cognition toward a specific end. Music in commercials often uses this technique as well, and even ringtones represent this kind of incompleteness and looping to alert the phone's owner to incoming calls.

In this age of the Internet we are seeing a new narrative structure, non-linear narrative pastiche, becoming more prevalent than ever before. We can locate an audience and

---

<sup>64</sup> Bluma Zeigarnik, a Russian psychologist described this effect in 1927 in her paper "Das Behalten erledigter und unerledigter Handlungen" later translated as "On Finished and Unfinished Tasks."

<sup>65</sup> This is not unlike the rhetorical use of enthymemes:  
<http://en.wikipedia.org/wiki/Enthymeme>

distribute bits of narrative in the form of a kind of conceptual puzzle piece in places where we know they will be observed. All the fragments must connect with some other fragments, and it must be possible to follow these pieces back to an offer of completion, while retaining some value to the audience in and of themselves.

Likewise, the whole pattern must somehow be of value to the audience as a whole. As long as each piece is consistent, the non-linear storyteller is building a corresponding pattern in the mind of the audience. As they discover their own path through the web of synchronicity they will come to the source of the narrative because of a compulsion to complete the puzzle, fill in the blank, track down the meaning, or otherwise engage the media because of its discontinuous elements. Because of the involvement of the audience in actively gathering these fragments, it is best to over-deliver on audience expectation should they successfully re-assemble the narrative from these disparate fragments. That way the network will be more liable to look for the next transmission, and generate that much more excitement with the next endeavor.



14

## **Ownership and Self in Networked Spaces:**

We mentioned previously the commonly held myth of evolution and its implications on how we perceive our own place in culture. Cyborg is not a robot, but a use of a cybernetic system. It is flesh and machine, but that machine element need not be necessarily a physical machine—only a technical apparatus. We are all engaged in cyborg behaviors already. Currently there is a rather contentious meme that essentially embodies the signal of 'transcending biology,' but it is our opinion that this biological transcendence is simply a coping mechanism for the neurological augmentation of the individual through technological means. In other words, transcendence has been commodified as we begin to adopt cyborg technology to transcend learned limitations of behavior and belief.

We've already touched on the emergence of a person as an intersection of a multiplicity of minds, moving beyond the idea of consciousness as equal to a body and a body as a

singular individual. This means a person is a part of many different larger minds, and these larger minds we have been labeling egregores or masterminds, depending on whether we are analyzing the group mind or the individuals who make up the group.

At the same time, the egregore is not in total control either, as the action of the social or corporate body is determined through the action of its parts, the individuals. These are intelligences that are emergent properties of the complex system that compose their bodies, and the individual people within these social or corporate bodies are not in control because they are constrained by the system in which they are embedded. As we augment our biology with cyborg technologies, we will further adapt our behaviors to the larger networks in which we are embedded while gaining more control over our own internal networks with comprise our physical presence.

But where does this leave the mind? Let's return to the computer metaphor again, this time examining the relation between hardware and software. Hardware is the machinery and software the protocol that dictates the performance of the machinery. Because the brain and the body are adaptive systems, what is done with them now helps determine what can be done with them in the future.

How you use your muscles determines how much muscle will be available in the future to use, and the brain has similar features. While some software comes pre-installed, for example your brain already knows how to direct your heart beating, keep your lungs breathing, blink your eyes, all of which can be likened to the bios settings of a computer. Of course, you can make changes to these settings later by learning how to modify your heartbeat, or regulate your breathing, or consciously go without blinking for extended periods.

After this pre-conscious bios layer the mental operating system is programmed. This other software needs to be learned when the brain is properly ready to absorb that data, such as learning to speak, defecate, swim, ride a bike or knit a sweater. Of course, the earlier these bits of software are learned the more integrated that knowledge becomes. This is why the programming we received in childhood can be so difficult to change, because the body has adapted to these ways of operating. Some research even suggests that memory is stored in muscle tissues, and further supports this integration of programming with the very structure of a growing body. This gives a distinct advantage to memes that get early exposure.

In [\*Programming in the Human Bio-Computer\*](#), Dr. John Lilly explores the notion that the most important software



within one's brain is that which governs our conscious mind's relation to stored knowledge, a kind of metaprogram that frames past experience. This is the equivalence of web browsers, search tools, and anti-virus software on one's desktop. Self-reflective consciousness seems to be one of these meta-programs, while empathy seems to be another.

By monitoring what activities we are engaged in, we shift which of our programs are used in different situations. If this awareness is sustained for long enough, we can gain a fairly accurate catalog of what programs we actually carry, and hence what memes we bear. It would not be a complete catalog, because we may not encounter certain situations, thus never triggering certain latent memes, and while journaling and reviewing one's habits will illuminate most of one's psyche, there are always going to be programs which we received that were never stated explicitly to us but instead came attached as implied assumptions embedded in other communications. (In other words, memes that came to us as part of a nested or linked structure like that described previously.)

Therefore, a metaprogram of uncovering and examining the implicit assumptions in our activities or the communication we receive can be quite helpful in developing more resilient and profitable communications

in the future. The first step is to become aware of the program. Look for gaps in your self-reflexive awareness or in what is covered in your journaling. Look for things you do without knowing why or results for which that you can't find an explicit cause. These gaps are the locations of unconscious programs, and you should observe its movements and discern its patterns as they manifest in your behavior. By understanding it, you can then anticipate where you will see its influence next. This is the stage where you should sigilize this aspect or entity within your psyche.

The hunter knows that understanding the patterns of the beast he hunts is essential to capturing the beast and controlling its behavior. If he didn't know what marks it makes as it moves, he couldn't follow it. If he doesn't know what sequences it performs, he can't get ahead of it. If he doesn't know what it feeds on, he can't catch it. This understanding applies to ideas moving through meme space as much as it applies to psychic bodies moving through one's pre-conscious mind or habits exhibited in a person's daily routine.

The persona, the public self<sup>66</sup>, is a story created by the part of the self that calls itself I, describing the movements of

---

<sup>66</sup> In astrology, the rising sign is most closely associated with the persona, with the sun and moon signs roughly analogous to one's conscious and pre-conscious self-image.

the whole assemblage of one's psyche in terms of the volitions and actions of the I. Factors acting on the part called I<sup>67</sup> are pre-conscious drives and programs. A collection of associated experiences, but when dealing with one consciously we don't experience the entire bundle. Instead, we experience or relate to an excerpt of the bundle that stands in for the whole bundle of pre-conscious motivators. Changing one's internal motivations requires identifying them, then leveraging these components against each other, a practice familiar to magicians. Bear in mind that internal and external events in the preconscious mind are undifferentiated, and that there is no linear progression of time in the preconscious, only variations of psychic intensity. An intensely traumatic event which happened years ago will remain more heavily imprinted on behavior than some insignificant event which took place yesterday.

Magicians have been using aspects of themselves as individualized entities, a practice known as creating a servitor. These servitors are treated as spirits, and we recommend Mark Debrates 1995 essay<sup>68</sup> "Sigils, Servitors, and Godforms" to get a feel for this technical language. When naming, we suggest that you use a symbol or a name that has no pre-existing meaning so that you don't confuse what you are tracking with that meaning, for example,

---

<sup>67</sup> Or really, any desiring machine parts other than the object "Me."

<sup>68</sup> Available online at <http://www.chaosmatrix.org/library/sscg.php>

“Zugblot” will be easier to isolate than “Jealousy.” A very important thing to figure out is what context or situation triggers the program. One option of how to change this program is to use a technique like recapitulation, accessing experiences of when the program was first installed to then overwrite or replace that instance at the initial source point.

In addition to inhibition and replacement techniques<sup>69</sup>, which can be likened to overriding or deleting installed programs, you should also pursue a practice of visualization. Imagine a sequence of events, a pattern you'd like to adapt, and visualize every step from the triggers that initiate the pattern through to the outcome you desire. Visualize it both from an internal position as well as externally, while working on increasing the vividness and intensity by including the sounds, emotional rewards, and even the smells associated with this pattern. You will find that you are acting out the new pattern or program rather than relying on the old program as you develop this ability, although we advise that you don't stop using visualization with your first success.

Continue applying these techniques until you're made it thoroughly automatic, with a good rule of thumb being to

---

<sup>69</sup> Retroactive enchantment is one approach to achieving this goal, while specific forms of soul-retrieval can also be adapted to this kind of internal work. Friends have also adapted Dianetic auditing from scientology combined with self-hypnosis toward similar results.

continue roughly as long as it took for you to achieve your first successes. Again, this method is greatly enhanced by journaling or other form of record-keeping. One such alternate form of record-keeping that is possibly more effective than journaling for this kind of preconscious work is remixing and collage. Collage generally relates to visual and analog art, while remixing generally refers to digital audio and video work, but both are interchangeable terms for the purposes of this process of recording internal changes<sup>70</sup>.

Your self is a system that takes input, or sensations, then processes that input using feedback loops. Most of these feedback loops (but not all of them) are operated by your brain, and eventually you out-put actions based on the input and the processing of that input. This is an analogy of one's self as a kind of black box. In order to change what you do and what happens as a result, there are three factors to consider experimenting with, and, of these, input is by far the easiest for you to effect, while the processing that transforms sensation into action is the hardest. One's output falls somewhere in between, as it is possible to convert sensation into action yet restrain oneself from performing that action through discipline.

---

<sup>70</sup> We continue to promote collage work throughout this book because collage, by arranging pieces made of pre-existing media with a variety of materials into a new cohesive whole, is the same process of trimming, selecting, and arranging from various available sources that the brain naturally utilizes to make sense of its environment as it develops.

Begin by eliminating<sup>71</sup> sources of input that seem to exist purely to engage you with the hegemonic status quo. You may choose to replace ordinary input with material from specific sources, and we also encourage you to spend at least some time creating your own media to extend your feedback loops into an externalized space. This brings us to the second factor, your output. You are constantly performing some sort of action, and as such are outputting signals constantly. What we suggest is spending at least some of that energy in the outputting of creatively producing a recorded media.

There is an immediate power shift which occurs when you change from a passive media consumer to an active media producer. It doesn't matter if this media takes the form of drawings, music, text, video, or some other form of recorded expression, so long as it remains accessible for you to experience as input at a point in the future. That said, it is better for this experiment if what you are creating is as unstructured, as close to pure output as possible. For example, if you sing it is best if they are your own songs,

---

<sup>71</sup> One author spent a year avoiding advertisements as much as possible, while consciously removing or marking out any corporate logo present in his daily environment. This experiment led to a kind of hyper-awareness of logomancy and its otherwise subliminal effects, and led to a development of a personal theory about psychological space which went on to inform the bulk of the ideas presented in the appendix. The other author spent years avoiding all network broadcasting, limiting video involvement to specific entertainment or privately distributed user-generated video which fell outside of the mainstream media. In the technical descriptions of chaos magic, these are periods of "chaos monasticism."

and better still if you are improvising the lyrics as you go along. Don't worry, you need not share this output with others if you don't want to - it is important that you periodically review these recordings.

One of the best times to review this output is as input before you begin another creative session. This allows you to begin to get a grasp on the hardest factor to control, your processing of the input. In part, you have already started to do this by changing your input and feeding your output back into yourself. You can supplement this by learning various skills related to your forms of expression. As mentioned elsewhere in this book, media criticism is an incredibly useful skill to pick up no matter what your area of creative expression and you will benefit from analyzing your output with this in mind. Also useful would be some form of meditation practice and training to further develop your visualization abilities. It can also help to increase the types of media you are capable of outputting, or broadening the range of languages you are capable of using to express yourself. The more complex your ability to signify, the more adaptable you become in your interactions with any given social network.

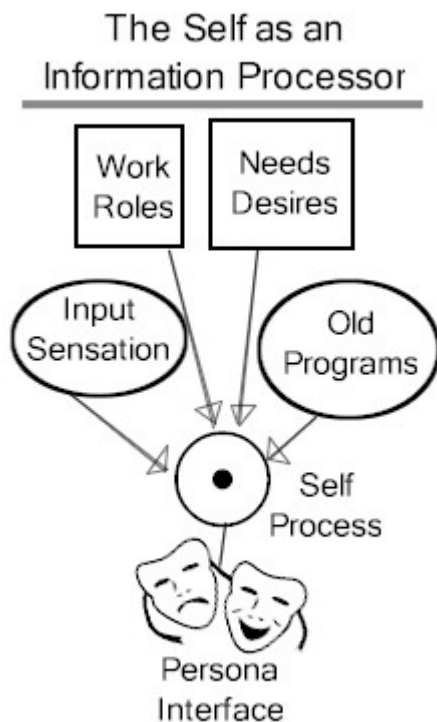
An example of an important complex signifier in contemporary culture is money. It moves both towards patterns of desire as well as away from pattern survival

concerns. In tribal or 'primitive' cultures survival and desire is linked to community, and expulsion from that community is one of the greatest fears of the individual. In contemporary society, people are already separated and both desire and fear are linked to income, as well as linked to roles such as jobs. With memetics, the overall conceptual system is evolving into one that takes into account the biological and evolutionary basis of human behavior while linking it to memetic replication and bodily or entity actions in terms of socioeconomic survival pressures, micro-sociological interactions and nodal communication patterns.

Each sub-system needs to be (and most likely is) thoroughly examined, while the interactions between these sub-systems also needs to be mapped. These components are the primary sub-systems that determine humanity's personal and social behaviors. As such, they structure significant portions of every individual's interactions that are based around the public self, or the persona. It is not the sacrifice of the self we must achieve, but the sacrifice of the persona or projected false self.



The persona is a rigid shell, a carapace constraining our experiences and behaviors to traditionally acceptable ways of manifestation (see figure). If you spend a significant amount of time performing some role, you become that persona and if you never break up that role with other roles that will eventually limit and define who you believe yourself to be, and that persona will instantly be triggered with the right contextual cues even if you do not want to enact that role consciously.



As we break up and separate these kinds of programs that restrain us, we experience the separated pieces of ourselves pushing us in many contrary directions. This is a difficult time, and it is not uncommon in this phase of growth to experience a kind of insanity. Magicians have traditionally referred to this as the 'long dark night of the soul' and there is a great deal of contradictory advice out there on how to deal with this period. Some people would advise

you to push harder, to break on through to the other side. However, if you feel you can't go further we say be gentle with yourselves. Stop pushing for a while, but do keep a journal over this fallow period as it will help you integrate the experiences you have had until you feel it is time to move forward again. All this painful work has an important purpose. In cybernetics there is a rule called the law of requisite variety which states that the factor or component which has the most options available to it also has the most control over any given interaction.

This process of breaking a set pattern increases one's variety and therefore one's power. As long as our responses are fixed and predictable, anyone aware of this can direct us like puppets. In short, this period of sacrificing persona is what enables the self to develop a truer, freer range of expression.

By creating media, be it writing, visual arts, music, or even film, you are accessing your personal visions. Building upon that media, through successive iteration, in other words by evolving the media, you are further refining your technical skill while deepening and strengthening that vision which you are accessing. We've been discussing personal evolution, but these techniques can be broadened to causing change in the people around you and the world in which you live. Constantly maintaining this feedback

pattern will allow you to understand how you process stimulus, and will enable you to navigate the social situations in which you are involved more readily.

While we feel that responsibly using these techniques arises from developing one's personal evolution, actively changing the world is a fairly simple proposition. All one needs to do is to release signals into the social networks around you that correspond with the transformations you seek. You start by deciding what it is you want; what specific outcomes you desire. Isolating what you want is accomplished by reviewing the records of your personal evolutionary process, and with those records at hand you can construct the signals you wish to transmit, the memes you wish to spread. Often artists and musicians are working directly with their creative outputs to change the social structures within which they are embedded, and this may very well be the route you choose to take in affecting change.

Of course, in a memetic ideosphere, self is created by a process of remix from the available memes. Sorting and selecting from the ideas available we create a composite that we then act from, and by mirroring this process consciously we can begin to understand the elements of our psyche that would otherwise remain inaccessible. When music is remixed, the result is more music available

to remix. The same applies to memes as a whole. It is inside of a person's self-constructing process that memes breed and mutate. Selves evolve in a community of meme-sharers, and an iterative process results where the existing remixes are passed back and forth as the individuals change in response.

By documenting this exchange and subsequent transformation through collage or remix, a record is generated that can chart psychological development via various complex signifiers that encompass both language and more abstract and iconic symbols. Take ownership of yourself as an information processing and communication device. Ownership implies we choose input and output, while generally the processing is harder for us to control<sup>72</sup>. If you don't own yourself, someone else does.

## **Experiment:**

*Think of something you enjoy owning and are proud to own. Remember what it feels like to see it and touch it, recalling the sensation of ownership. Concentrate on all the positive feelings you are brining into consciousness, and focus on intensifying those feelings. When those feelings are filling you, observe something you don't own. Extend the sensation to that object until you feel as if you do own it. Pick a new object, practicing until you can "own" everything within your visual field. There might be a part of you*

---

<sup>72</sup> And taking control of one's internal process likely voids one's warranty. - Wes

*which insists that you don't own what is just your environment. The point of this exercise is to help you understand that your environment is yours, and you do own it. After this session, ask yourself in writing how this experience alters your perception of value and ownership.*

**Notes:**



## 15

### Input/Output Balancing:

So now we come to one of the most complex questions of the entire book, one only you can answer. That question is this: *What is it that you want?* When you are starting to take responsibility for your inputs and outputs, when you begin to alter your experience through applied memetics and various magical techniques, this question becomes very important. You want to change what you are experiencing, and expand your ability to change situations to your benefit, so you will need to understand not just what you want but why you want. Are these desires your own or are they imposed upon you from an external source of some sort? This line of reasoning leads to more questions, where did you get the idea this was a desire you should experience? What are the consequences of striving to acquire these items, or to engage in these experiences? Should you achieve this desire, will it be to your benefit or will it benefit someone else?

This book is about a way to hack one's mind, world view, and experience. To do this, it is essential to be able to organize existing cognitions and perceptions. Start by placing your topic or area of interest in the center of a piece of paper. Draw a line out from this and write a keyword for a concept or item related to it. You can have multiple lines coming out of any keyword, and the result will look vaguely like a spider web. This is what is called a cluster diagram or a mind-map. Of course, many variations of this exercise are possible, and there are software applications now online<sup>73</sup> for mind-mapping exercises as well.

Another useful tool is what Edward DeBono called flowscapes. To construct a flowscape you decide on a subject matter then create a short list of factors involved. Ideally this list should be between ten and twenty-six items long. Take each item in your list and assign it a letter from the alphabet. Next, take each item and decide what single other factor on your list it leads into, keeping in mind that it is okay if some items have more than one factor leading to them. Draw each letter with a small circle around it and draw its single arrow leading to the letter of the next factor. It will likely take some practice to make these flowscapes

---

<sup>73</sup> One such software is the open source program Freemind, available on Sourceforge.net at <http://sourceforge.net/projects/freemind/> and there are a number of other not-so-free options out there as well. We prefer doing all of this by hand, however, and usually use pencils and graph paper.

neat and readable, but in time you will find that you can easily create a map of a dynamic process.

When using flowscales, you will be able to discern where a pattern is most stable and where in a pattern a small change will be enough to disrupt the entire process<sup>74</sup>. You should pay special attention to chains of events, feedback loops, and points of collection, all of which will be illustrated below.

These are only two ways to increase your intelligent outputs. The intelligence increasing techniques of [Dr. Wenger outlined in his book \*The Einstein Factor\*](#) rely on the mechanism of balancing input and output. Geniuses are not passive receivers of information but rather are prodigious outputters of ideas. This isn't to say that every idea is good, but rather that self-censorship is an enemy of genius. Declare for yourself that you have the right to express your ideas and commentary on what you've taken in, because creative brainstorming relies on a period of massive production of possible approaches to a problem before the best can be selected. The more ideas you generate, the greater the likelihood that one of those ideas will have value.

---

<sup>74</sup> When we recommend analyzing an institutional body, this would be the preferred analytical tool.



Applying this same concept to social structures, we feel that input-output balancing on the individual level and the internet culture of individuals producing media for themselves and others is a point of equivalent evolution, and suspect the internet is rapidly becoming a host for a culture of evolving intelligence. Groups following the principles of intelligence increase as laid out by Dr. Wenger would do so by producing various media in massive quantities without the prior restraints of self-censorship, then feed this media back into their social group where the best of the media is selected to publicly share outside of their social cluster.

Mastermind groups were first brought to light thanks to [Napoleon Hill's book \*Think and Grow Rich\*](#), a classic now in the public domain which put forth the notion that success came about through group dynamics. Today, countless people rely on mastermind sessions to formally declare intentions, seek support and advice, and advance their personal goals. Stitch-n-Bitch circles, book clubs, writer's groups, covens, prayer circles, fencing clubs, lodge meetings, advisory committees, and countless other social collectives share various elements of a classic mastermind session. However, the most effective sessions are the most structured ones, where each individual has equal opportunity to present their own concerns and provide advice to other members.

Using a mastermind group to analyze feedback loops is an incredibly powerful tool, and we advise designing mastermind sessions consciously and with an eye toward regular meetings in the same environment to create a consistency, which in turn helps support the group mind's synergistic effects.

To reiterate, be selective of your input, capture your output, feed it back to yourself, and continue this process until you are comfortable with sharing your output with a larger audience. Declare your right to comment on all the media that enters your life. Record this commentary, review it, and then comment and react to your own media. Release the best of your commentary to others. Begin to take this process of iterative production, selection, and feedback to a mastermind group, and watch as ideas assemble themselves out of the raw material of your experience and the insight of the mastermind group.

This is a kind of memetic autopoiesis, the mastermind group being the hardware for this program or pattern to run on. Masterminds are essentially laboratories for memetic construction. Each person within the mastermind group will generate unique material in relation to the media being input, as each person has a different mix of memetic content, processing capability, and life experience. As the

ideas assemble themselves through the lens of the group mind, those with the most vitality and appeal are more readily discernable. What might appear attractive internally can become stagnant and stale to a group, while what seems ludicrous and valueless internally might become vibrant and profound with a few minor tweaks by other mastermind members.



## 16

### Larger Group Dynamics:

The Mayan control system is based on the principles of time-binding, based on calendars, festival days, and seasonal changes. Language, or at least the standard languages, are linear methods of time-binding, and increases the memory of a system while also effecting decisions any given system may influence, and knowing how to use this to structure society is a magic we've been calling logomancy. The high priests knew what affective states people would pass through, and the physical conditions that prevailed. The academic control factors now present rely on lab books for science, logbooks for navigation, ledgers for business accounting, and other forms of recording and structuring data<sup>75</sup>. Power is based in the faculty of prediction, in knowing where something is going to occur and when. Science reads its lab books, spots

---

<sup>75</sup> Hermes, or Thoth, was not simply the god of magicians in Egyptian and Greek mythology. He was also god of writing, science, and judge of the dead. His counterpart, the goddess Ma'at, seems to have created Mathematics, but mathematics falls under the rulership of Thoth as well. Together, they both are anthropomorphized embodiments of the force that Platos called Logos.

patterns, and makes predictions. Because the Mayan system was homeostatic the priest always knew what was going to occur, thereby wielding power over their society.

We are still subject to this control system of time-binding, as we are still reliant on the clock and we consume media according to a broadcasting schedule. If anything, today's work world is more finely sliced time-wise than the Mayan calendar ever could have been. Marketers, political organizers, and other social engineers are tracking, capturing, and controlling people right now, in a way very similar to the calendar keepers and logomancers of the Mayan priesthood. They track the marks you make, how you vote, the websites you visit, and where you spend your money. They know your timetables; they feed you the media you passively consume. Humanity was captured long ago by the meme of civilization, and ever since civilization has been working on humanity's domestication.

Domesticated animals are treated in a different manner than wild beasts. The emphasis shifts from finding and capturing individuals to managing and controlling the herd. The herders hand down schedules to determine in advance where the individuals will be, and when they'll be there. They worry about tracking the herd in clusters, and as long as the individuals remain within the bounds they've

set, they'll overlook the intricacies of individual



behaviors. It is only those who stray out from the edges of the herd that the herders send the dogs after the lone individual, although it's important to realize in this metaphor that even the dogs the herders send out are domesticated. Domesticated animals are the most predictable of all, as even their straying are predictable so

the herders eventually forget how to cope with the truly unpredictable.

Understanding this as a metaphor for social engineering, we can begin to see that we do have the ability to exploit the conditions of our own captivity. As long as we appear to remain within the bounds of the herd we have a great deal of freedom in which to move, although should we move too quickly, the herders may be afraid of us starting a stampede. Still, so long as we know what signs they use to track us and what patterns they rely on to predict our behavior; we can remain invisible to them as individuals. Finally, should we pick our moment and leave the herd at a time when they are not watching for strays, we can escape the herd. Only through the knowledge of the ruling class, the herders, has tyranny ever been overthrown. The Jews would have never left Egypt if Moses hadn't been raised as an Egyptian prince. The techniques of the persuaders and manipulators are needed if we are to free ourselves, if we are to understand how we are bound to the systems, the schedules, and the cast-iron personae imposed by our social roles.

Ironically, the way to freedom is to use the tools of control on ourselves. This is why we must spy on our own actions; record our own activities, look at our own patterns, and create our own predictions. We must select and censor

what memes we are exposed to, whom we associate with, and learn to control our own behavior.

Of course, looking at life in this kind of metaphor for too long will probably trigger a paranoid delusion, viewing all of reality as a virtual space constructed by our patterning brains busy assembling fragmented signals and then filling in the gaps between the connections of our associative networks. As our conscious experience lags behind the events and actions of our lives, reality looks like an explanation made up after the fact. However, a certain amount of life-as-game analogy does open up enormous possibilities for triggering change in the world<sup>76</sup>. When attempting to effect changes on others using memetic techniques, there are many layers of organization you can concentrate on, and many different angles of approach you can use.

You could look at the linear causative structure of narrative, or instead focus on the underlying network structure of association. You could work with the cognitive layers of thought and emotion, or instead focus on preconscious drives and desires. You could target the aggregate predictabilities of market segments or the specific peculiarities of individuals.

---

<sup>76</sup> “Be the change you want to see in the world.” - Mahatma Gandhi



Whatever you are attempting to accomplish, your signal should be fine-tuned to affect its audience on the precise layers you have targeted. Obviously, a communication meant to affect the drives and desires of a thirty-something accountant will be totally different from one targeting the style story being told in the teen market.

A meme needs to enter the human system by way of one of the senses. Its instructions must be encoded in a manner the nervous system can digest, and then act upon. For this we've appropriated NLP's representational systems of visual, auditory, kinesthetic, and olfactory channels. Most communication occurs beneath the layers of conscious thought because people are only able to be conscious of a certain percentage of the total sensory experience of any given moment in any given environment. Therefore, most of the information or input coming in along these various channels is being absorbed by the preconscious mind on a subliminal level.

This knowledge provides a few tricks for tweaking a meme's capsid to be more easily ingestible and infective. We could begin by changing linguistic or non-linguistic cues to lead the potential receiver through a sequence of sensory modalities, essentially training them in what NLP practitioners term a 'strategy.' We could elicit a particular emotional state and anchor it to our message or symbols.

We could communicate incongruently to transmit different messages to different parts of a large audience. We could use contradictory messages to trigger a disassociative and suggestible state in the potential receiver. Brainstorming on ways to manipulate or reframe the brand's essential message<sup>77</sup> can be facilitated through watching how a political candidate or speaker presents their platform to different audiences.

One's position in an official system of governance is only one measure of that individual's political power. The totality of that individual's power can be figured by examining the lines of communication they can access and their ability to predict responses and reactions to their various transmitted signals along those communication lines. The overall political power of the individual then would be an estimate of that individual's influence over the system of governance as a whole. This amount would change over time regardless of their official position in reference to the signals sent out by that individual or by other components of the system in relation to that individual's signals. This angle of viewing provides a different account of politics than the textbook depiction of governmental structure given in a civics class, and emphasizes transmitted messages and their reception over institutionalized chains of command.

---

<sup>77</sup> Marketers, see [Mack, B. \(2007\) Think Two Products Ahead](#) pp75-80 for a guide to extracting a brand's essence.

While we are primarily concerned with individual empowerment for our readers, and in particular helping individuals advance their own creative concerns<sup>78</sup> we do recognize the necessity of engaging with institutions on corporate or academic levels. Here's a short outline of a systematic approach to entering an institutional body without being subsumed by the hegemonic force present as a result of the institution's egreore.

## **Entering and Utilizing an Institutional Body**

1. Create and Analyze Network Map<sup>79</sup>
  - *doing this by hand helps bring latent or preconscious understanding to light*
2. Identify Core and Periphery Sub-Networks
  - *in general you start in the periphery group.*
3. Watch Core Members dealing with periphery members.
  - *look for signals of approval or disapproval in response to the actions of peripheral members.*
4. Identify commonalities in behaviour of core group and approved periphery member's behaviour.
  - *look particularly at shared word choices, tonality, body language, and personal timing.*

---

<sup>78</sup> See Appendix III, "Memetics for the Artist."

<sup>79</sup> Using flowscales as described in the previous chapter.

5. Emulate group acceptable behaviour.

- *Start by emulating peripheral members that get approval signals.*

- *Over time shift to emulating core member commonalities.*

6. Inject desired behaviour changes.

- *While maintaining behaviour that garners approval signals slip in small behavioral changes.*

- *Move slowly so you do not lose group approval.*

Personal messages motivate action more than impersonal ones, but what criteria should you use to determine if a message is personal or impersonal? If your message carries triggers for personal feelings and emotional involvement, the receivers may react to it as a personal message even if it is delivered by a broadcast medium such as network television. This explains, in part, the power of someone like Oprah<sup>80</sup>, and helps explain why a book she mentions or discusses on her show becomes a bestseller. She communicates the message that she relates to people personally along with every other message she may send.

When the books she recommends become a part of the life of her viewers, through the purchase, reading, and discussion groups that invariably arise, that sustained

---

<sup>80</sup> Oprah would love this book, it totally helps empower people. - Wes

contact with the recommended book reinforces Oprah as a trusted source. As a result, future recommendations from Oprah are judged on the basis of the viewer's experience with the books previously experienced, and the growth gains a momentum which is compounded by the social network that grows organically around book circles organized at local levels. The messages that reach millions of people feels like the recommendation of a close friend, even though the vast majority of her viewers will never meet, or even see, Oprah in person. The illusion of Oprah's close friendship is validated by the discussions her recommendations have engendered with other Oprah fans, and those friendships which develop as a result remain grounded in the belief, or the meme, that Oprah recommends good books.



## 17

### Elements of an Egregore:

The Joker represents an egregore created out of the collective effort of the writers, artists, and the attentive imaginations of the readers over the last half-century of the Joker's existence. Where does the Joker live? The question has different answers depending on which way we approach the Joker's construct. He lives in Gotham City, he lives on the pages of comics printed by DC, he lives in the minds of the writers, artists, and readers. He also has mind share in those who've never read the comics, either as an archetype acted out by Jack Nicholson in the films, by Cesar Romero in the Batman television series from the Sixties and voice acted by Mark Hamil in the cartoon show of the nineties.

So while the Joker lives in Gotham City in that he is not wholly separable from his fictional narrative, to invoke the Joker is to bring up his associations. To bring up the Joker is to bring up Batman, even if Batman is neither seen nor

mentioned. The actions of the Joker are constrained by his past behavior, as if he does something 'out of character' the readers won't believe the actions took place and future writers and artists of the Joker are likely to ignore that episode in the Joker's past when describing new actions. In comics, this is known as continuity, with events that fall outside of continuity being attributed to Jokers in alternate universes or simply never being referenced in later works.

Egregores are first and foremost emergent intelligences of an organization of people and the physical implements that carry out a specific egregore's directives. This includes the buildings, vehicles, and machines that people use. A second layer of the egregore's manifestation is the network of relations between the people and the objects that make up the egregore, especially those lines of communication that exist. A third layer of manifestation is the protocol, the acceptable practices that direct the organization's normal modes of functioning.

## Elements of an Egregore



FIRE

Purpose: What is it doing?



WATER

Protocol: How does it do it?



AIR

Network: How is it connected?



EARTH

Presence: In what way does it  
physically manifest?

All of these layers wrap around a core directive, the purpose of the organization, or in other words, what the egregore is trying to do. The protocol is how this goal is achieved, and is probably the layer where challenging and transforming the egregore is most easily

accomplished, although each of these layers gives a different line of entry into effecting change in the organization. The most common error made when discussing egregores is to focus on them as pure spiritual or astral intelligences while overlooking the physical parts engaged in physical actions that manifest this emergent intelligence. The Joker from the Batman is an excellent example. If the Joker only existed on the pages of comics we could not say that he lived, as he would be a static object rather than a dynamic archetype. If every page that portrays him and every person that remembers him are nodes, and the patterns of interaction between these nodes are a network, then the Joker exists in the cybernetic spaces created by this network. The Joker lives because he is dynamic, he changes over time while continuing to



exhibit a cohesive nature. Changes and new events occur in the context of remembered actions.

Furthermore, we suspect that we are on the verge of a potential shift back to one of the oldest forms of writing in the form of iconographic references, and that comics in general have had a large part to play in this coming integration of images and language. We are already controlling technology, televisions, computers, cellphones, and stereos by clicking icons, and as we attempt to communicate to people with many different languages we see sequences of icons, or sequential art, aka comics becoming the lingua franca of the digital world.

Memes are at the conversion point where the flow of desire transforms into the actions taken, and attach themselves to desiring machines to motivate action. The body of the desiring machine can be an individual person or an abstract metabiological organism such as an egregore, but no matter what form the body may take if you want it to pick up and spread your meme you must include in that meme an appeal to the body's needs. While it might be difficult to comprehend what kind of meme you could offer to the Joker, (certainly not a fool-proof way to destroy the Batman egregore as they are both reliant on the other for narrative existence) it becomes much easier to design memes for corporate egregores who are motivated by

liquidity and capital investments. Maslow's<sup>81</sup> hierarchy of needs is a good place to begin (*see figure*), and from there identify which of each needs the memes fill for each egregore.



Of course, this assumes that the meme is a discrete entity, like a seed or spore that can lay dormant. Most markets demand a viral marketing strategy to be a kind of epidemic manufacturing, but the most effective memetic work develops out of ground teams seeding the psychogeographical spaces to which they have access. A recent model of viral marketing that the authors find useful is the previously mentioned “Long Tail.” The head of the distribution full of the most popular memes is under the category of Late and Early Majority, while the goal for meme construction and fostering is to move the meme to the maximum population size. To do this the memeticist encourages the meme to move up the tail and make the Early Adopters more rapidly motivate the Early Majority into adopting the meme<sup>82</sup>. This is where the Salesmen and the Connectors, discussed previously<sup>83</sup>,

<sup>81</sup> [Maslow, Abraham H. \(1968\) \*Toward a Psychology of Being\*](#)

<sup>82</sup> See the “Trend Growth” figure in Chapter 1. The long tail, as an ecological space for memes, is broken up into four categories: Late Majority, Early Majority, Early Adopters, and Innovators.

<sup>83</sup> See Chapter 13. To make the lesser (yet still significant) jump between innovators and early adopters you are going to need to involve Mavens among your innovators, and these Mavens will need to be interconnected.

become relevant. Eliciting the aid of these two classes of individuals can be achieved through external structures, or can be engineered into the meme itself.



18

## **Internal and External Perceptions of Cybernetic Systems:**

Of course, every structure, be it linguistic like those described above, or a social institution, or a mechanical structure, a spiritual or psychic structure--every structure acts as a constraint on some behaviors and supports others. As William Burroughs says in *The Job*, "the point is to apply what we have learned from one discipline to another and not get stuck in one way of doing things." When you are navigating a memetic network, moving through associational spaces, each node is related directly to other concepts at one degree of separation. By moving from related idea to related idea you can connect any two terms. What changes is the number of bridging terms that such movement requires. This navigating of the shamanic cyberspace is an intuitive art to leave in the least jumps. To the hierarchical communication tree of control, the rhizomantic network appears as a clandestine path and a

foreign growth, some sort of abstract fungus, or viral threat.

Linear sequence is an associational proximity, as a linear sequence is essentially an address tracing a path taken through associative space. It is a history of one possible choice, but not a necessary sequence. There are many different schemas you can use to map out any given individual's approach to any given situation, but the MBTI<sup>84</sup> and the interpersonal circumplex remain two favorites of the authors. Of course, the Socionic typology is a four-dimensional sixteen category system, while the personality compass is a two-dimensional four-valued system which theoretically can be expanded to an eight-dimensional model. People move around a lot more in Dr. Leary's system as it is explicitly relational, and as a result we feel that the two-dimensional mapping of social interactions is more useful for cybernetic theory than the socionic quaternary model, which seems more applicable to how individuals process their reality. Still, both are functional for understanding social interactions.

It is the author's experience that it is much quicker to figure out where people are on the Interpersonal Circumplex in a given situation than to determine their MBTI so for short term interactions we prefer Dr. Leary's

---

<sup>84</sup> Socionic or Myers-Briggs Types Index--see chapter four.

system and for longer term relationships we would then attempt to establish the MBTI or socionic type. Either way, typology is very useful for figuring out how various types will react to a given communication. In general, a communication is more powerfully affecting if it is grounded in experiential details. Describing the sights, sounds, smells, and other sensations of life brings a feeling of immediacy to any communication. Except for specific purposes where it is useful to be disassociative and abstract, you should include multi-sensory details in all of your signals<sup>85</sup>.

The point of your signal is to affect reaction in your audience, to insert your experiences into their consciousness so that your desires then become theirs. Your art and output is not simply a matter of self expression when you are engaged in magical acts, it's more than a representation: it precipitates action. Knowing who your audience is and what they want is the first step toward getting that audience to take the action you want them to take. In this vein, let's examine the example of the bread store that just went out of business.

Seeing as the bread store was already a food store, they should have had more options for consuming their

---

<sup>85</sup> Don't just provide a recipe; give your audience the warm yeasty smell of your freshly baked bread.

products, such as tables and drinks. They lost business when they stopped making pizza buns, a cheap option so that people who were reticent to buy their premium products could start smaller and over time grow attached to their brand and product line.

They could have had daily specials and surprises to encourage people to come in and check out the store stock on days they normally wouldn't have gone inside. A board or placard advertising specials to the street would have also helped transmit signals to those nearby that there were innovative products inside for special prices. These kinds of ideas can be abstracted into any system or pattern, injecting flexible behavior where otherwise entropy might stifle growth.

By setting your will out in a form that you can refer to, by externalizing it in a real and concrete way, you have initiated a sequence of associative triggers. To fulfill your will, your job is to follow these trigger associations through the paths of synchronicity that they indicate, and act on these triggers. If your intentions are positive, then following these triggers will bring more positive change. Of course, the opposite is true as well, and it takes tremendous energy to stop a negative intention from manifesting. Framing an event as positive or negative can help refocus your intentions if things begin slipping out of

your control, but no amount of framing will substitute for action if action is necessary.

If you want a system to evolve in a particular direction then you want to constrain the options available to that system that it can select from as it moves forward through time. Constraints determine in which direction any given process may develop, so carefully controlling a system usually means observation and patience of a situation or system. Think of growth patterns in communication as being similar to tying up a vine. You don't need to force it to grow upwards, but you do need to give it a nudge here and there and provide it with a structure on which to climb. In the same way, you need to know what memes already inhabit a social space<sup>86</sup> and how to leverage your memes off of those existing memes across the communication network for your intentions to come to fruition. Just like internal psychic work, the primary component for effective evolutionary progression is the inclusion of a factor of memory or recording. This recording must be partial and over-writable, to allow for a kind of perpetual flux. There is an inherent power in behavioral flexibility that comes with understanding that a

---

<sup>86</sup> Both public and counter-public spheres of discourse are social spaces, even subaltern groups have their own internal networks that influence the larger social spheres. That which cannot be referenced in public discourse will find its expression elsewhere in the social spaces of a culture. A quick primer on how subalterns form outside of the hegemonic power structure is available via [http://en.wikipedia.org/wiki/Subaltern\\_\(postcolonialism\)](http://en.wikipedia.org/wiki/Subaltern_(postcolonialism))



system in stasis can be out-maneuvered by a system where randomness and decentralization is a central component.

On an individual level, behavioral flexibility can be taught to oneself as a way to escape confining language. Whenever a language makes a thought unthinkable, consider revising the symbolic set you're relying on and think in a different language. The language you are taught is one of the primary programs that control you, and also one of the hardest embedded programs to see beyond. To move past this nearly invisible restraint, you need to first acknowledge that it is a restraint. Then you should begin to catalog what is implied by the language in which you are thinking that prevents you from perceiving to totality of what is actually possible.

Linguistic training can help you learn a new way of internal and external expression and with each different language come correspondingly different assumptions and limitations. Often an initiatory experience carries with it the adaptation of a new set of language, and with it a new sense of possible approaches to any given problem. (This is another example of language as technology.)

Let's also differentiate between private language and public language. While language used within a public

sphere must necessarily contain mutually agreed-upon definitions, language used internally, or that which is used within a counter-public sphere need only be defined by the needs of the individual or the subaltern<sup>87</sup> group. These language usages are a parallel form of discourse which enables ideas and discussions that are impossible within a public language, either as a result of linguistic constraints or political liabilities inherent in the word definitions. Such subaltern counterpublic spheres of discourse also serve as a similar memetic pool as mastermind groups, although they exist as a result of marginalization by the public sphere rather than as a result of deliberate formation.

In these instances, private language tends toward as objective a description as possible of what is being defined. Both the metamodel of NLP<sup>88</sup> as described by John Grinder and Richard Bandler and E-Prime as described by David Bourland, Jr<sup>89</sup>, are examples of private language used as technology. Public language can be refined to be used as a tool of influence, mis-direction, and manipulation. Such a refinement might include binary oppositions and hooks both emotive and evocative. NLP's

---

<sup>87</sup> [Calhoun, Craig, Ed. \(1992\) \*Habermas and the Public Sphere\*](#) pp 109-142: Nancy Frazer's "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy" provides an excellent starting point in understanding the function of the subaltern.

<sup>88</sup> [Dilts, R., Grinder, J., Bandler, R., and DeLozier, J., \(1980\) \*Neuro-linguistic Programming Vol. 1\*](#)

<sup>89</sup> [Bourland Jr, D. David and Johnston, Paul D., Eds \(1991\) \*To Be or Not: An E-Prime Anthology\*](#)

Milton model and various advertising copy can serve as examples, and overloading speech with words like 'should' and 'is' will also build up a reactive pressure in one's audience.

Public language of this sort would be most effective on that personality type identified by Eric Hoffer<sup>90</sup> as a “True Believer.” True Believers are generally unhappy with their lot in life and seek to place blame for this unhappiness on some external pressure. This leads them to also seek solutions to their problems in outside sources as well, leading them to support massive change in the social order. They can easily be led to denigrate the present and place all their hopes on the future, while simultaneously being manipulated by depictions of the past that validate the belief structure they've internalized. These proclivities lead the “True Believer” into joining mass movements and sacrificing their present selves for the movement's future.

Those who find public language to be crass, mundane, and generally ineffective in motivating them are those who most benefit from developing private language. They tend to have a strong sense of self situated in the present, and who feel responsible for their own actions and happiness. Bearing in mind that we only ever learn through our senses, we'd like to share with you a strategy for speed-

---

<sup>90</sup> [Hoffer, Eric. \(1963\) \*The True Believer\*](#)

learning that involves developing private language using an illustration from aikido. You watch your instructor perform a technique without internal dialog and with great attention the movements being demonstrated. Then you practice it, concentrating on the proprioceptive<sup>91</sup> feeling of the movements. Because of habituation, if you do not focus intently on the internal dynamics and feedback of the movement, you will very quickly be unable to track such proprioceptions, so it is imperative that you focus on this internal perception from the outset. You work on it until it feels like the instructor looked, until the movements are easy and smooth. Later you can anchor the movement with the sound of its name, until the verbalization and the action occur simultaneously.

Finally, let's examine the idea of a multimind<sup>92</sup> in relation to the concept of the mastermind. The multimind is the non-unified parts and separate processes that run the actual work of mental cognition. An example of this is sub-personalities, elements and triggers that form specific responses that make up an overall personality structure.

---

<sup>91</sup> Proprioception is the awareness of internal, muscular systems at work. Being aware of the movement of muscles, the heart beating, or one's lungs working is a proprioceptive awareness.

<sup>92</sup> [Ornstein, Robert. \(1986\) \*Multimind\*](#)

Mastermind<sup>93</sup> groups are something of an externalized example of what, internalized, and would be called a multimind. Each structure is built upon the ones beneath them and the reflexes rest upon the construction of the body. Frequently you can manipulate a layer by acting on the one beneath it. The protocols of the multimind identified are largely involved with determining what information is passed up the structural levels of the nervous system. Here's something of a breakdown of the multimind structures and protocols:

## **I. Structures**

1. Conscious level: *I, Me, spatialization, narratization*
2. "Small minds:" *Sub-personalities and combinations of talents and modules*
3. Talents: *Activating, informing, smelling, feeling, healing, moving, locating/identifying, calculating, talking, knowing, self-governing*
4. Domain-specific data-processing modules

---

<sup>93</sup> As previously discussed, Mastermind groups are nodal points for group mind consciousness. The multimind is a breakdown of the structures and protocols of one's personal consciousness. While we're not declaring this as a conclusion, we do feel that using the multimind model as a way to evaluate a group mind at least provides a starting point for future innovations in artificial intelligence, conflict resolution, and personal efficiency.

5. Reflexes, set reactions, basic neural transformations

## **II. Protocol**

1. Sensitivity to recent information
2. Emphasis on vivid or higher resolution information
3. Simplifying by comparison, metaphor, and analogy
4. Focusing on meaning and relative valuations

Protocols tend to be system-wide and are always active, while the structures flow back and forth with different structures being active at different times. Where group mind synergy creates a synchronic egregore capable of focusing its intent through individuals, the multimind is the complex interactions occurring beneath the surface of consciousness that allows an individual to retain the appearance of consistency and continuity. Furthermore, as the internet has become an extension of the nervous system of an individual, and thus one of the structures referenced within a multimind model as well as a communication network for masterminding and egregoric

manifestation, the multimind and the mastermind are capable of communing outside of any given individual's conscious awareness.

Taking this back to the political analogy, the real power in the United States during the events of 9/11 wasn't President Bush, it was the people behind Bush like Karl Rove and Paul Wolfowitz who were counseling the President on what to say. You can achieve power for yourself without exposing yourself on a soapbox by convincing someone else to speak for you. You don't have to do it all; you can coach someone on what to say. Truthfully though, you don't need to treat the speaker as a puppet, instead ally yourself with people who have a place from which to speak, as they may be looking for what to say. Together you are more than you are separately.

We'd like to point out that this comes full circle with the seed text of the mastermind group movement. In *Think and Grow Rich*, Napoleon Hill's book which explained the masterminding process, he advises creating an internal, visualized mastermind group for those who cannot find individuals with whom to work. In short, he was proposing creating an internal mastermind, which essentially brings the multimind together consciously to break down and analyze problems. In short, become a mastermind group either internally or with others to start

using group synergy and learn to develop that manifestation that is more than the sum of your parts.

Who can truly say if anyone does anything deliberately? Any happening is an individualized response within a rhizomatic network<sup>94</sup> constructed from various elements coming together in relation to each other and acting out their natures. To whatever degree we influence any given situation we should be working to find the right components to fall into the arrangements that lead to our desired results.

Correspondingly, results are a matter of the synergy of the process. Small differences in the composition of a group can lead to big differences in the group's eventual output. What is wrong in one context can be exactly what is needed in a slightly different context, and occasionally all that need be changed is the sequence or timing of actions. The trick is to reject nothing, but rather find where and when you can apply those resources at your disposal. Each context also applies its own game rules to people in those contexts. Someone playing by those rules is a meme bearer within a subjected group. Each individual has two distinct power levels within each context, what they can do, and what the context's rules allow them to do. People

---

<sup>94</sup> A rhizomatic network is one with multiple, non-hierarchical entry and exit points: [http://en.wikipedia.org/wiki/Rhizome\\_\(philosophy\)](http://en.wikipedia.org/wiki/Rhizome_(philosophy))



who work together within a context to subvert or ignore the rules are often labeled as revolutionary or criminal, and depending on the social forces in play can be severely punished if they are caught.

One type of magic comes from a detailed understanding of the rules of any given context. By knowing when to use the rules, when to bend them and how to get away with not following the rules you can rearrange the context to your liking. As there are nearly always implied or unconscious rules for a given context, most people will not notice or work with these rules in the way that one who's analyzed the context or situation thoroughly.

### **Three Brain-Balancing Exercises:**

- 1. Practice singing or rapping on a particular topic, trying to focus on rhyme, melody, and rhythm. Do not rely on memorized materials. Record yourself so you can go back later and look for unexpected or unintentional utterances.*
- 2. Describe in present tense spontaneously arising mental images using concrete detail in all five senses to a recording device or a partner. With practice this can be applied to precise recollection of memory and dream, and involves accessing all forms of memory.*

3. *Touch-typing.* While any skill can be practiced with the non-dominant hand, touch-typing in particular can rapidly develop one's ability to send signals to both hands simultaneously.

**Notes:**



## 19

### Transmedia Narration and Modular Exposure:

In 1998, a film was released that depicted a group of campers lost in Pine Barrens, who eventually are murdered and the evidence which remains in the form of damaged reels of tape. Shot in a documentary style entirely on digital film, this was the first movie to be theatrically released digitally via satellite to theaters across the United States. The name of the film was *The Last Broadcast*, and while the ideas in the film were somewhat compelling, it wasn't until *The Blair Witch Project* came out the following year that *The Last Broadcast* gained much notice, mainly because it is quite obvious in retrospect that the makers of *The Blair Witch Project* had seen and appropriated a number of ideas. That didn't stop *The Blair Witch Project* from becoming the transmedia<sup>95</sup> hit of 1999. That *The Blair Witch Project* was one of the first successful transmedia stories that leveraging the abilities

---

<sup>95</sup> [Jenkins, Henry \(2006\) \*Convergence Culture\* pp. 101-103, sidebar.](#)

of the Internet, early search engine optimization techniques, and the natural inclination of social groups.

*“What we learned from Blair Witch is that if you give people enough stuff to explore, they will explore. Not everyone but some of them will. The people who do explore and take advantage of the whole world will forever be your fans, will give you an energy you can’t buy through advertising... It’s this web of information that is laid out in a way that keeps people interested and keeps people working for it. If people have to work for something they devote more time to it. And they give it more emotional value.”*

- [Ed Sanchez, Interviewed by H. Jenkins, Convergence Culture](#)<sup>96</sup>

Now, with the increased sophistication of the net and its users, a more evolved approach to substituting local myths with embedded narratives becomes a good deal more complicated and it is doubtful that *The Blair Witch Project*, if released in the same way today would have the same groundbreaking effect. However, some of the techniques will always be effective, and alternate reality games like those outlined in the aforementioned book [This](#)

---

<sup>96</sup> See the suggested reading list in the back of the book for a wealth of follow-up material. Henry Jenkins work, in particular, can provide an excellent starting point in understanding trends in contemporary media culture.

[Is Not A Game by Dave Szulborski](#) have relied on similar ways of spreading buzz via online social groups. With a few of these ideas as a basis, a marketing construct that is interwoven with the narrative sequence of the filmic footage can be generated that can easily capitalize on its independent and filmic qualities.

Using low production costs and values, footage taken from multiple devices like phones, digital video cameras, closed-circuit television systems, news footage, and web cams a storyline can be generated online which has the feel of a real sequence of events. These video elements would then be played back with overlying narrative in an actual filmic release, requiring fans of the online footage to sit through multiple viewings of the final film product to satisfactorily answer all of the questions the bits of online footage and media had raised.

While *The Blair Witch Project* relied on various horror tropes to heighten tension, we feel that plenty of other film genres are open to similar types of transmedia storytelling. It is this act of assembling the footage prior to the movie-going experience which seems to reveal a specific sequence of events, and only by attending the film would the entire narration reveal the other, underlying pattern. Throughout the film, events are shown which are interpreted through the narrative in one way, but when the

film reaches its climax the viewer suddenly perceives the events of the film<sup>97</sup> in an entirely new light.

We can expect this kind of narrative to become more prevalent as writers and creators experiment with the capabilities the internet has opened up within the last decade. Now the question isn't if this transmedia storytelling will occur, but rather what can the online footage contain that is compelling enough to cause those who encounter it online to begin archiving and studying the footage. The answer will become the storyline of both the marketing prior to the film and the twist within the film that motivates film-goers to second and third attendances, even if they had not previously encountered the online footage. In short, the *marketing* must become as compelling as *the product* in the networked world, because *attention is now an economy of its own*.

---

<sup>97</sup> An example of another film which uses non-linear narration to good effect is *The Usual Suspects*.



## 20

### **Pre-conscious Cognition and the Writer:**

So we've covered a good deal of ground now, from examining construction and distribution of memes to exploring how group minds come into being. We've examined how to distribute signals and discussed the power dynamics of information and the overlapping domain of marketing, magic, and masterminding. Now let's backtrack a bit and examine how to program your preconscious mind intentionally. Your preconscious mind needs precise goals which it interprets literally, and those goals should be upgraded regularly. Your preconscious mind also retains memetic content indefinitely, and so once a meme is embedded it will continue influencing you until it is deliberately altered or removed. Likewise, once a meme is dissolved from your preconscious mind you will no longer have the result of that meme present in your life. By keeping a record (be it journal, collage, series of tattoos, etc.) you can track the directions of the preconscious motivators.

The preconscious mind is driven by emotional energy to move along specific pathways, acting on the dominant memetic structures. Those structures are put into place through repetition, which is a replication of action. What you believe determines how you imagine, and what symbolic structures you access while imagining. We've already discussed how the preconscious mind isn't effected by the passage of time (when you picked up a meme), but rather by the intensity or resolution of a meme. As your beliefs are the very currency of a memetic economy, and belief constrains the patterns imagination can take, monitoring your imagination and critically thinking about why your imagination follows specific vectors consistently will help you identify the belief structures that limit your creativity.

Previous experiences will always be repeated unless the imagination is properly engaged, because those patterns are already in existence internally. Once the imagination is engaged without the constraints of belief, you can begin to be selective about adopting or generating new meme structures. Once engaged, new memes require an incubation period to properly unfold and become dominant, during which time problem solving and goal achievement is being pre-consciously calculated. This programming of the preconscious mind is very



straightforward, and throughout this text we've been exploring the various methods that can be used as well as the theory behind these practices.

The best results will come from clearly believable and attainable goals which elicit a strong emotional reaction. Begin by specifying all the details of the goal in clear and unambiguous language. The end results should be clearly visualized, and creating a tangible representation of this end result to be a focus for visualization is incredibly useful.

Daily visualization that resolves around having the goal (as opposed to needing the goal) creates a resonance with the subconscious mind and triggers events that will lead you to your desired result. Celebrating successes along the way is reinforcement even more powerful than using positive affirmations, as affirmations can trigger unconscious resistance to the statements<sup>98</sup>. Over time, the visualization should be made more and more immediate through sigilization techniques.

During visualization, isolate and identify beliefs or meme structures that interfere with the stated goal. This has a

---

<sup>98</sup> Repeating affirmations you simply don't believe causes resistance each time you repeat them. It's much more productive to start with affirmations you occasionally find yourself believing to begin with, focusing on moving toward your goal organically, rather than through immediate, catastrophic changes. - Wes

two-fold effect, establishing confidence toward achieving the goal while also debugging the memplex you are intentionally installing in your pre-conscious mind. Chaos magic has presented the innovation of what is called 'Sleight of Mind' techniques. This is a way of encrypting a signal so your deep mind gets the message without the conscious mind blocking or interfering with the message's content. Fiction also offers many ways to encipher information or intent, but is a very limited view of what narrative magic can be.

A story is a structure overlain on the chaos of fragmentary events. Even though the passage of time appears to us as linear, we apportion meaning by means of association. The text is a focus for causing an event, in the same way a poppet or a voodoo doll is a focus for an individual. However, a text can be manipulated in ways that a poppet never could.

Writing is just the generation of words, like life generates memories. Editing is the main event; it's the sorcery that gives the writing form and meaning. A reporter writes a tale meant to be a picture of an event, and one's readership takes the text at face value as a depiction of what has occurred. A reporter who writes a tale of an event that never happened or that distorts the event has changed what happened. As far as anyone who wasn't present at

the event is concerned, the article is what happened, unless some contradictory evidence should appear to challenge the article. Even people who were present at the event may easily remember the event differently in reaction to the article. Life is not a static thing, but a published text is static. As long as the writer is playing with the material, as long as the text is being written and edited, there is a relationship between the writer and the text<sup>99</sup>.

For many writers of fiction, myths remain a potent source of inspiration. Myths are like charts or maps, but rather than mapping geographical space they map intensities within the collective unconscious. While they map in terms of consciousness, we also need a material space-time coordinate to find our way, and this is why comparative mythology and symbology<sup>100</sup> is important. The magic and influence of the text is in this relational stage, where the text can influence the writer in direct proportion to the emotional investment the writer has in the text. Once the text is done, and static, it goes on to influence the readers but for the writer the magic ritual is complete and the text is a talisman resonating with the energy the writer has instilled into it. Too often the purpose of writing is taught to be the telling or showing of a story, a representation of a scene or a situation. However, this is not the most

---

<sup>99</sup> [Burroughs, William and Odier, Daniel. \(1974\) The Job](#)

<sup>100</sup> Processual symbolic analysis, or comparative symbology, refers to the study of symbols used within cultural, or more specifically ritual, contexts. See [Turner, V. \(1974\) \*Dramas, Fields, and Metaphors: Symbolic Action in Human Society\*](#)

effective approach to take if your purpose is to affect change in the reader and change their experience, especially if the reader in question is also the writer and the editor of the text. As a writer, you are using words like buttons to be pushed, triggering the reader's ideas, actions, and emotions. When you edit, your goal is to make sure everything in your text is consistently reinforcing the effect you intend to create. The plot, the diction, and the characters all must work together. Writing is the science and art of causing change in the reader to occur in conformity with the will of the author and editor. We must decipher these myths by examining the metaphorical language, which then provides the key to harness the flow of intensity hardwired into our beings by this collective unconsciousness.

We are things of parts, assemblages of selves, and by reordering, rearranging, and experimenting with our sub-selves in relation to points of intensities revealed by myth, we can interact with these flows and direct ourselves along new vectors. Without being able to set our own course through these flows, we remain at their mercy, reacting to mythic resonances without understanding why, controlled by those who do know how to capitalize on these embedded energies latent in the collective unconscious. For a fuller view of the power of narrative magic, it helps to return to the idea of a character within a fictional context

with you as the writer. Characters have minds of their own. Whether they are a part of the author or something entirely separate is nearly impossible to determine, however as they have a mind of their own it is perfectly reasonable to develop a working relationship with them as a writer. Put them through the ringer; make them encounter situations that allow them to develop so you can learn from their reactions and experiences. As a writer, you have control of their environment and the situations they face, but you should also allow the characters to respond naturally through your fiction. By learning how fiction and story can drive changes in a character, you can also learn to apply these same story techniques to your own experience. One's life is, after all, made up of the stories we tell ourselves.

### **Exercise:**

*Write out a story, or at least a description, of the idealized version of your life. Write this in third person, seeking to objectively portray who you ideally would like to become. By then creating a storyline around this character, you begin building a model in your mind of how you might become that character. (Return to this exercise several times a year for best results).*

### **Notes:**





## 21

### **Not Everything is Equally Interconnected:**

New social machines are fascinating for two reasons. One is the observation of a machine as a tool or object for achieving a purpose, and the other is the automation of this object of mechanical operations. Society is a machine in both of these senses; specifically it is a human-relation machine. On the one hand it was formed as a tool facilitating human interaction and cooperation. On the other it seems to situate human interaction as mechanical relations and humans as parts of this social machine. The network is a social machine. Out of the network, the next machine to arise is the interest group. They either share a topic or share a goal, often both. They share a vector of movement and have intentionality in common which precipitated their formation. Out of these interest or topical groups form trusted groups. At the fundamental level the trust group is that subset of an individual's network connections that the individual trusts with abstract or concrete representations of value that the

individual does not wish available to the network as a whole.

At this layer, individuals can interconnect their trust groups so that you can have groupings where each member knows and trusts each other member. Interest groups and trust groups are built on the same network principle but are independent of each other, although they can also overlap with each other. Trust groups that are the same as interest groups and have all the same members are incredibly powerful and are what we've been calling masterminds, and which exhibit emergent egregores. They can work together towards the goal or topic-interest that they share in common. This is the group that is in a position to act rather than be acted upon. Hopefully this book will help you create such a group, and help transform the rest of the network in a positive way.

Lastly, it is imperative that we emphasize that while everything is interconnected, not everything is equally interconnected. There are numerous 'walled gardens' both in culture and online, where you will be unable to influence or even access those within those areas. Language barriers and geographical distance also restricts access to networks. You must begin by using the tools at hand, the networks at your disposal, and develop from there. Trees don't grow

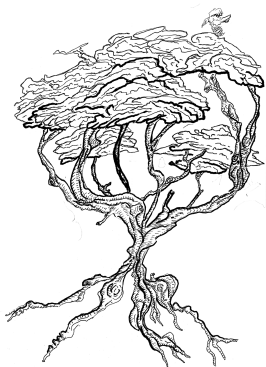


overnight, nor will your influence within your personal network.

However, over time, the combined force of intention and group dynamics can take root and transform the landscape with the seeds of change you and your mastermind group engineer. In this book we provide you with some very specific techniques. View memetic construction as a way of constructing sigilic webs, or as a method of cybernetic engineering, and find some lab partners. Get a handle on the power of integrity within a pattern, and try communicating with others over multiple interfaces simultaneously with the intention of increasing creativity, and see what develops. Change something simple, like the route you take to work each morning, and document how that influences changes in other patterns.

Simple steps lead to great new places. Mastering even a few of the ideas in this text will improve many aspects of your personal growth, your professional life, and the general health and welfare of the social groups within which you network.

# Appendix



## I.

### **Imaginal Time and the Construction of Sigils**

Studying occult arts is dangerous only to those who have a vested interest in seeing you remain the same. There isn't any such thing as supernatural - all things that occur happen within the realm of the natural. So the occultist's task is puzzling out the secret knots by which this reality is bound - understanding both the mechanics of reality and the mechanism by which mind, unfettered, can untie these secret knots or bind up new ones.

The adaptation of satanic imagery to magic is a relatively Christian phenomena - but the supplication of a parishioner to a saintly or divine force is just as magical. Transubstantiation is socially acceptable cannibalistic theater and this kind of theophagy occurs in many different traditions. This is quite possibly the real reason that our culture has produced vampire and zombie archetypes, the symbolism of the blood of Christ has cast a

shadow. Any ritual theater gives its shadow equal power, so these doctrines writ large on a society produce a corresponding harmonic negative manifestations can utilize.

I believe the soul you possess is determined by the path you walk, and to alter your course requires that you sacrifice who you are to whom you can become, or it requires you to subsume yourself to some greater archetypal force and act as its avatar in the phenomenal world. The pragmatic approach is to engage with experience, then apply experience to signifying intent. If it can be used, then it can be understood. Knowledge, information, is a new ordering, or a reformation, of ignorance. Ignorance can be thought of as a formless void, a place of not-as-of-yet. When knowledge takes up space inside, the ignorance is re-arranged to be meaningful.

This formation is a physical reality, and takes place within the protein strands that make up the cell walls of neurological tissue. Cab drivers in London have been shown to manifest larger sections of their brain because they have to memorize such an impressive array of bewildering and contradictory information, then navigate through it. That which is known never becomes unknown, but it can become inaccessible. The brain being what it is, a crucifixion of matter and energy upon which consciousness

writhes, it can move along axis in time that are un or pre-physical. But how do you get there, and what do you do there once you're there? Kundalini yoga promises to make the bio-energy field of a mortal some kind of super-conductor and the easiest way to understand any of this is to look at Alex Gray's Sacred Mirrors.

There are assumptions we make based on our previous experience, one of which is that  $2+2$  always equals 4. Another is that  $2+2$  immediately equals 4. A friend of mine (with a mental clarity I myself lack) pointed out that  $2+2$  is only 2 2's until they've been rectified to 4 (or 10, or 11) through the passage of time. But  $2+2$  does equal 4 on paper, and continues to do so over and over after it is written, wherever it is written, for each and every incident in which  $2+2=4$  is signified. Thus, the period, or time blip of  $2+2$  equaling 4, is happening in a concurrent abstract imaginal time which shadows our time stream, much in the way the electronic reality of telephones, telepresence, and the juggernaut meant by thee "world wide web" parallels our own malkuthian physicality. If this shadow time exists, and it is the place where math occurs, then it must also be the arena of bind runes and logograms. It is the sphere of logos, the eighth sphere of the ancients heaven.

Another friend of mine would argue that  $2+2=4$  (or 10, or 11) happens instantaneously, that a number line is essentially one-dimensional space, and only in the most arcane religious sense could one expect some underlying parallel reality to exist where numbers play with each other. As a materialist, he's convinced that if something occurs, it is in no way related to some abstract world of forms riding concurrent to our malkuthian realm, but instead comes about through some primary purpose, along with a host of secondary agents all quantifiable by physical measuring.  $2+2$  equals 4 because  $2+2$  always is 4, there is no prior point to 4 during which  $2+2$  is in the action of becoming 4.

To begin, time moves in periods. A period is a "place" of occurrence. The period is what is initiated in a ritual setting, for the ceremonially minded. From opening to banishment is one period of time. It can help to understand 'where' imaginal time occurs before we progress, which brings us to the concept of the perfect world of forms - the idea being that there's only One of any one group of like things, and that it isn't there in the mundane world, only in the abstraction thought of when we reference a specific noun in conversation. This perfect form existed in Mind alone, where Mind is the perfect mind of all those thinking about that perfect form.

Imaginal time, or 'shadow time' as some writers have referenced, occurs in this perfect world of forms. It is through operations in imaginal time that new One things are created, other One things are comprehended, and even more important, some One things are cut away. Everyone has their own private time, their own private symbolic garden in which these One things are clustered, and careful preoccupations can direct the inner gardener to which to water, which to cut apart. But to engage in magic is to find the collective source from which mankind culls meaning, and directly applying sigilic techniques to the energy of the as-yet-unmanifest. Using certain substances has the effect of placing any random individual, prepared or not, into a place where they are effective magicians until that particular state of consciousness fades.

However, these states of consciousness are accessible through a number of techniques, and often what we think of as magical texts are instructions in achieving these states of consciousness through different methods.

There are demons who have become so through renaming of gods... thus Astarte becomes Ashtoreth, boshet (or shame) bestowed upon her by magicians (priests, not evil ones but Levi ones) and the same happened to Baal become Beelzebub by adding zebub (or flies) to his name. Essentially, they dipped into the imaginal bubble where

Baal meant lord, and garbled the code to make Baal unworshipful. Yeah, I know I'm playing with semantic fire here, but the cultural effect is now that by calling upon Ashtoreth you are communing with a decadent godform, a godform mutilated by opposing forces. You'd be better off trying to commune with Astarte - only she's mostly gone, all her energies subsumed by Ashtoreth in the collective unconsciousness.

The ability to generate then transform meaning in those examples implies a kind of cultural propaganda war. All of history is supposedly the history of secret societies, but if "history" is the meaning we've imparted to it, then history is necessarily the history of conflict between world views - of cultural memory applied to geography. Within each world view there then must be that which is held apart from common life, be it festival, religion, or monthly party meetings - on the corporate level these are the employee meetings and holiday office parties - and the keeper of the calendar is the mage of that society (just as the keeper of the colander is the cook.)

Still, ancient man's sigilic understanding of the heavens is little more than a confluence of environmental factors and psychological ones. The real exploration took place not in the abstract but in the day to day lifestyle of the average astrologer... "What comes next? Why is it that every 88



days that traveling light returns to that part of the sky?  
What does it mean?"

What does it mean? That was the question put to the learned, the mages... these fellows who extrapolate meaning have crafted entire cultures for their various bioregions. Of course, thinking globally, networking globally as magicians is an entirely new beast compared to the ancient magics - Apuleius would lose his mind if faced with the basic accouterments of the technopagan. Those raised in dark cold regions of the earth devise maddeningly harsh cosmologies of fire and ice around their calendar and against that framework they construct their ritual sequences.

Islanders in the south pacific, or Aztec priests, or Persian magi would be hard pressed to apply Norse runic magic to their own daily practice (except that it somehow facilitated imagination.) It isn't part of their world view, and it doesn't apply to daily life. Yet all will find reflection in the concepts bound to the moon, for example... or the significance of death, or the concepts of storm, or disease - these physicalities spawn abstractions that can be recognized, their significance transcending the physical form of the abstraction.

But that doesn't fulfill the social duty of the mage, because the relayed wisdom must be put into a context - for at least a while the social group must rise into the same area of thought in which the mage engages abstractions... there must be a key to unlock the verbal transmissions into an internal understanding - the symbolic seed must flower. Ecstatic states of awareness, the Dionysian spirit present in all who tripped on the kykeon, provided a glimpse into the arena in which meaning fought meaning - where ideas breed, battle, and consume, and it is the same place Carl Jung termed the collective unconscious. The closest (if a few years of mucking about with specific agents against 3000 years of precisely synergized compounds can be called close) this culture has come to the Eleusian Mystery Rites was at the hands of the Merry Pranksters, and the reverberations of that carried everyone involved into new mythic resonances within worldwide culture.

But how do you illustrate the effective way to be most effective, most effectively? The mind learns through several ways, and different people acquire knowledge and wisdom through their unique methods and circumstance, or mind set and environment, to riff off Dr. Leary's Harvard research. To incorporate new experience, the brain shuffles its symbols to incorporate the knowledge - knowledge is stored information, or memory. The art of knowing is the art of memory, a'la the Dominican's most

heretical student, Giordano Bruno. To really understand something though, most people need an experience upon which to base their understanding - a substrate for their foundations of belief. Magic doesn't 'just happen' it is sculpted into being with will and ingenuity and chastity of purpose.

Magic is willed transformation. That's a pretty straightforward concept. A lot of contemporary magicians are overly involved with manifest evolution, and throughout history evolving consciousness and breaking the barrier between the ego and the self has been the focus of mystery schools and magicians. There's the trick alluded to in Ridley Scott's *Legend*, of light in extension revealing the Id at play, the shadow of the self driven to conflict, the death instinct bound in our fore-shortened telomeres. The very essence of our psyche is biological, for we are still fleshy beings, ridden by the passage of time blipping along. (That's the real essence of astrology, that time blips past.) But that's kind of short-sighted depth-psychology and doesn't illustrate (until directly experienced) any kind of magical action, even though light in extension is the initiation in it's most literal sense.

To return again to magic then - what do I mean by the physical form of an abstraction? And how does the

physical form of an abstraction effect the abstraction off in its perfect world of forms?

Meaning is created through attention. To return again to magic then - what is the physical form of an abstraction, and what is the relationship between the abstraction and the physical form?

Sigilization<sup>101</sup> is the seed of the energy for the aforementioned physicality of abstraction, and as such plays a profound role in creating conduits between the inner world of the mage and the external world of all things. Sigils refract vibrations between the mage utilizing the sigil and the shadow time from which the sigil resides in meaning, as if it were a soul submerged in a fluid of intellect.

To concretize: let us say you wish to create a bind rune from runic letters to act as a focus, for the conscious mind, that change may occur in the phenomenal world. Perhaps, like so many others, you seek wealth, and ascertain that combining lagu, ansuz, and gyfu should produce a runic form conducive to drawing energy related to wealth into

---

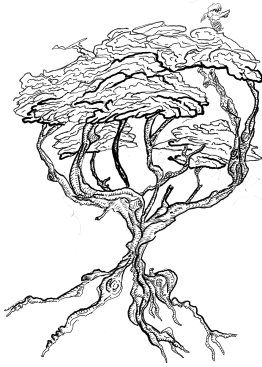
<sup>101</sup> In "On Structural Sigilisation"

(<http://www.chaosmatrix.org/library/chaos/texts/ssigil.html>) Simon Fabolous by way of M.K. gives us the formula "THE MOMENT OF INTENSIVE THOUGHT BURNS HOLES IN THE FABRIC OF REALITY." I'd say 'holes' is a touch understated, that in actuality this intensive thought creates discrete wholes. That moment of intensive thought is attention apprehending an abstract whole. - Wes

your psyche as seed, and thus into the time line of your sphere of interaction within the phenomenal world. The construction of the runic form occurs in your real time, and also occurs continuously in shadow time. Mathematics, or the combination of symbolic forms, doesn't require a real space in which to occur except in that it provides a way for mind to understand the mechanics of the symbolic sets; a place only as real as it needs to be in order to convey meaning.

The creative element of combining and manipulating the latent symbols into an overall seed glyph occurs both here & in that otherwhen. The unique form of the glyph is the seed, the potential - it is not an individuated energy form as yet. The first logogram designed is just barely a sigil, one could think of it as a solitary seed for a plant never before grown, an unique crucifixion of potentials, poised between the entity it will come to represent in the abstract world, the place it has come from (within the mind of the designer) the time it was made (each moment or blip a discrete whole in a series of wholes) and the purpose or intent invested in its symbolic structure. From the threads of these four energies a knot is tied on the altar of the mage's consciousness. This 5th energy, this secret knot now tied, is the true sigil - it is an intersection of the glyph, the time of the glyph's making, the energy behind the glyph, and the intent in which the glyph was formed.

Symbols are a prime tool of magic, because to will successfully one must be conscious of one's intention, and symbols thus become touchstones for the mind as it navigates the abstractions of shadow time. This mental manipulation of symbols takes place concurrently within shadow time and real time, mind being the gate between the two, as an archway between 2 courtyards. The manipulation of symbols then takes place both within the mind of the magician, as well as within the time stream of the physical and the shadow time wherein abstractions change. Thus, to construct a ritual in physicality is the same as constructing one within one's conscious awareness - and creating symbols acts to prepare the mind for the use of those symbols. Your consciousness is the altar of the temple of yourself, and you have to figure out what symbolic forms hold meaning for you within that temple structure.



## II. Traffic Dragon

While I don't necessarily fall under the aegis of the term pantheist I do tend to see life or intelligence at play all over the place. I tend to posit a kind of emergent intelligence in systems of sufficient complexity. The city itself is certainly complex enough for emergent properties to take on a semblance of intelligence. Additionally traffic takes on this kind of complexity. The different kinds of interacting components in the system of traffic includes cars, the roads, traffic lights, the weather conditions, pedestrians crossing streets, and so forth. Traffic is a system that communicates in terms of speeds and timing. Clearly if Traffic has awareness it does not think in human terms.

Delays can propagate very quickly through the system. As each car slows earlier in sequence than the one in front of it the car at the end of a line must brake quickest and go slowest. If any car brakes later in sequence than the one in

front of it, it crashes into it. This slow down tends to be more total. Groups of cars will also tend to clump and group as close together as possible while avoiding impacts and then a gap and another clump.

Reading the traffic system is largely going to be about the behaviour of cars. Looking at the speed they are traveling, looking at the relative density and clumpiness of the traffic flow. Most lights are relatively fixed features ignoring the pedestrian controlled crossing. To start working with Traffic you start by watching it. Find a place where two busy streets interact or maybe where the regular road system meets the highways. Watch it. Watch it at various times of day so that you see varying repeated patterns. Learn to feel the difference between rush hour, weekdays, weekends, and the middle of the night. Find other places to watch traffic from. Look for what stays the same what changes depending on changes in time or location. What you are trying to do is internalize the language of the streets. Don't try to look for words, traffic may not be speaking at that high of level of complexity. Try to learn how to feel the MOOD of traffic. Not the mood of people in traffic but the mood of the beast itself.

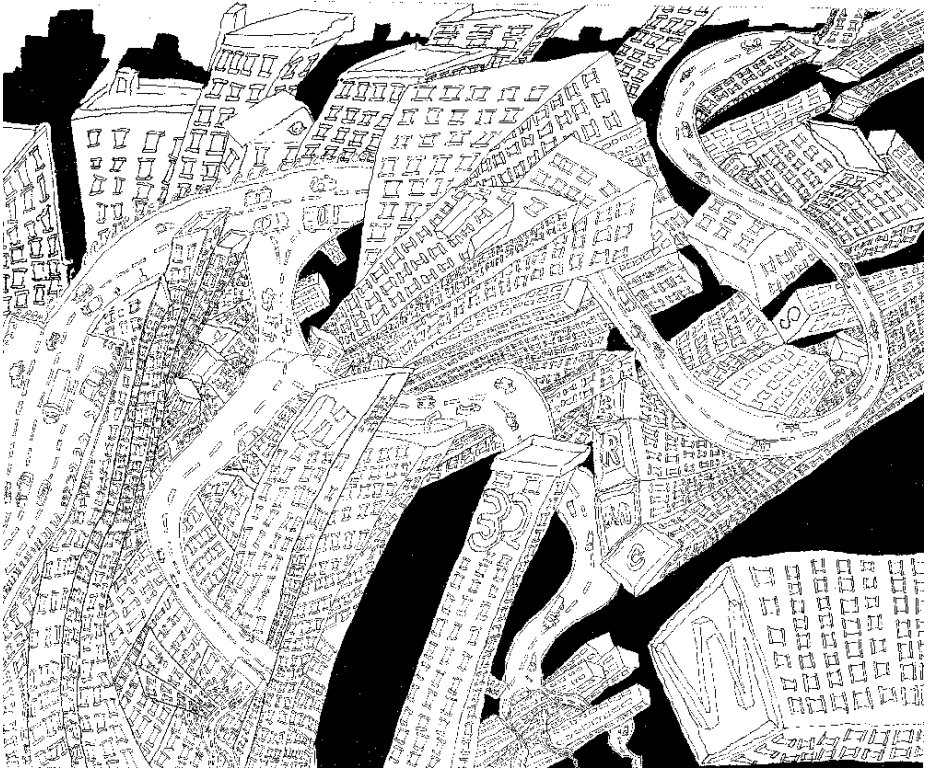
Once you feel like you can read the mood of traffic its time to try to talk to it. In order to talk to it you need to place yourself where you can have an effect on it and read the



reaction. My suggestion is a pedestrian controlled traffic light that changes rather quickly. The quicker it changes the closer you can control the timing. As the effect of your triggering the crossing will create delays behind the cars that stop for the light, you can watch for the changes where you are. I do suggest you cross the street if you used the signal. It seems disrespectful to do otherwise and you don't wish to draw ire from people in the cars you have stopped. Try to vary the timing of your signaling.

Spend all day there saying "Hi." Look for patterns and differences in the effect or response to your signal.

Another way to talk to traffic is to get in a car and enter the system. This allows for much richer signaling on your part than the binary switch of the crosswalk. However this places you as much more subject to the system of traffic. If you have gotten the attention of the traffic



dragon, if you have angered the beast this might be a dangerous time for you. My suggestion is to drive around the streets with no direction or schedule in mind. This will allow you to see a wider range of street conditions and frankly if traffic has noticed you, getting to anywhere on time may be difficult. During this time it might be a good idea to use the car only for communicating with traffic and use public transportation if you need to get anywhere.

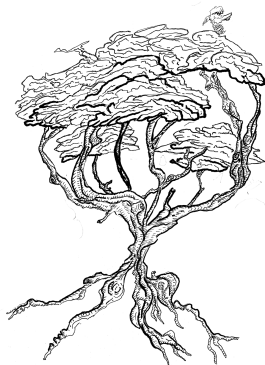
Up to this point we've been acting as if all cars are the same. Common sense tells us of course that they are not. Emergency vehicles are an interesting special case, they have greater effect on traffic conditions than it generally

has on them because the law legislates that other vehicles must get out of their way. However, the emergency vehicles can be summoned by traffic when a vehicular collision occurs. Another special case is that of public transit vehicles. They have a set path through the networks of roads and should in general have a consistent effect on the traffic around them and could operate as a system clock to show how much the traffic is slowing down their predictable circuits.

The traffic dragon has millions of little sense organs, they are called drivers. The nervous system of car drivers includes the ability to recognize certain types of vehicles and to discern colours. Try watching traffic for certain colour or colour combinations. The more you watch traffic the more you will see intelligent acts of sortilege; creations of patterns that you can read and interpret.

The purpose of the foregoing work was to build up an adequate model of traffic behaviour in your brain. Once you have done this there are many other ways to access the traffic entity. An important step to take is to start acting or thinking about traffic as if it is a person or person like. The reason for this is we have much more brain circuitry available when we are thinking about people or people like things than we do if we seem them as inanimate. Asperger's Syndrome folk may find the other way around

easier. For assistance for reading the mood of the roads, is to after looking at the conditions visualize the face and body language the traffic dragon would be making. In general it will be easier to read the mood of this visualization than the streets themselves. If you have built up an adequate model of traffic operations in your brain, you will find your traffic face to give you very useful information.



### **III.**

## **Memetics for the Artist**

We titled this book *The Art of Memetics*, and it seems only right to end on a way for artists to apply memetics in a concrete way. If you are an artist, one of the most important questions you'll face is this: How do you go about deciding where to promote your art? To begin, you might want to now go online, and check into a few different social networks. Obviously the biggest has been Myspace for some time, but other social networks also exist, each with their own benefits and flaws.

I wouldn't tell you to go onto a social network and attempt to promote your work if I hadn't already seen the results it can bring. Figure out what you're looking to promote, and what is it that helps you know whether you are being successful.

Artists have different motivations. You might be seeking simply to spread your work, be it traditional painting, music, photography, sculpture, or video work. Obviously different social networks can handle different media, some more effectively than others. If you've got a huge stockpile of homemade video, getting a youtube account, a google video account, perhaps a metacafe account and a lulu.tv account makes more sense than getting a flickr account. On the other hand, if you rely on photos of your work or digital imagery in your art, then having a flickr account, a picasaweb account, and a deviantart account are very important.

You don't have to rely on these types of sites if you have your own server space or web site where you've showcased your work, yet you should still consider using them as they allow you to tap into an already existing network, while your personal web site relies on search engine traffic and your own marketing efforts to bring in site traffic.

Why is it that some artists break through into the art world and others are left trying to get by without any notice? If you've read the book up through until now, you probably can intuit the answer. It's due to public awareness, awareness within the right networks, the networks that are already enabled to support an artist, whatever their medium.

I don't know if you've read the full book, but even if you've just skimmed it and are reading the appendix, or if someone's marked out these passages for you to glance at, I can still help you take your work and put it in the right place to generate more interest.

Would you like to see your paintings hanging in a gallery, get your films shown to a vast number of people, or hear your music on the local stations? Perhaps you want to be able to get your crafts into auction sites online, or you want to see how it feels to have people around the world experience a sculpture you've made, or a story you've written.

Some people hang onto this desire without acting upon it, precisely because they're uncertain of how to begin. If you could have hundreds or thousands of people engaging with your work, experiencing your art, why would you let uncertainty be a barrier? If you would choose to spend your time researching a few options, within a couple of weeks you'd have found the right social networks online to start growing awareness of your creative talents.

Have you ever seen [go2web20.net](http://go2web20.net)? It's a directory of Web 2.0, and details hundreds of social widgets and networks of

various sizes that can rapidly change your understanding of how useful the web is becoming. With just a few hours of seeking through what is available there, you will quickly find interesting tools and social spaces in which to develop your own presence online.

Would you be surprised if I told you that I helped a band get free studio time and an album deal simply because they were able to gather a couple of thousand friends on Myspace with no advertising costs, just smart networking techniques, or that I helped another friend land consistently high-profile interviews through negotiating social networks? Imagine what would happen if you took what you learned in this book and applied it to an online environment, a site like Orkut, Bebo, Facebook, Tribe or Myspace.

Are you interested in growing your acting talents, and seeking a career in film? Check out Yippie, and find directors, film makers, and screenwriters all working collaboratively to create new media. What would it be like if you had an easy interface to instantly put prints of your work up for sale, with no overhead costs? You can find out by signing up at DeviantArt.



You may not know that it's become so simple to publish on demand via Lulu or Cafepress, or that you can start your own auction site and start taking orders right now for handcrafted goods using Etsy and Paypal. I'm wondering if you've tried developing an online presence yet, or if you figured being on one social network was enough, just to stay in touch with friends.

Don't think that you can jump online and immediately start spreading your memes, finding buyers for your art, or land a record deal. It takes a plan, understanding that different social networks respond to different media, and finding out where you have the best chance of finding like-minded users who can help you achieve your full potential.

Don't you feel better, knowing that your artistic and creative energy can affect the lives of others, that you can take control of the media you create and place it where others can appreciate it? Can I show you a few URL's to get you started?

### **Social Network Checklist for Artists:**

#### **Myspace.com**

Myspace is one of the most well-known websites online, and has a network spanning millions of individuals. Entire

books have been written about Myspace, as an artist you might want to familiarize yourself with what it has to offer. In particular you should look for groups that are specific to your medium. Here are a few general groups for artists to start you off:

Art for Artists™ -

<http://groups.myspace.com/artforartists>

The New Creative Outreach Group: A True Artist Group -

<http://groups.myspace.com/CreativeOutreachTheArtistGroup>

Killer Art !!!! -

<http://groups.myspace.com/KillerArt>

Artist's Salon -

<http://groups.myspace.com/ArtistsSalon>

Midwest Creatives -

<http://groups.myspace.com/creativemidwest>

Art -

<http://groups.myspace.com/ArtUnion>

Myartspace Artists on Myspace -

<http://groups.myspace.com/MyartspaceArtists>

## **Tribe.net**

Tribe is one of the first rounds of social networks, along with Friendster and Orkut, and as such has a solid following that has been using Tribe for years. They have the largest Burning Man social group online, and the groups connected to Burning Man are almost too numerous to count. Here are a few groups to start checking out:

Burning Man -

<http://bm.tribe.net/>

Art Whore SF -

<http://artwhoresf.tribe.net/>

Visual Artists -

<http://visual-art.tribe.net/>

+ALL+ART+GALLERY+ -

<http://allart.tribe.net/>

Burning Man Art -

<http://bmart.tribe.net>

Art//Life -

<http://tribes.tribe.net/artlife>

## **Orkut.com**

Orkut is Google's social network, and while it hasn't achieved the popularity of Myspace or Facebook within the states, it boasts millions of users around the world. Here are a few of the communities on Orkut that you might want to look into:

Painting and Art in General -

<http://www.orkut.com/Community.aspx?cmm=17368>

Advertising as Art -

<http://www.orkut.com/Community.aspx?cmm=613729>

OIL PAINTING ARTIST CLUB on Orkut -

<http://www.orkut.com/Community.aspx?cmm=70039>

## **Groups.Yahoo.Com**

Yahoo has been around for years, and millions of people regularly use Yahoo Groups as a way to connect with others on every imaginable topic. Because the specific urls for these groups are so long, it would be easier simply to list the titles so you can search for them once you've signed into Yahoo. Here are a few of the groups to search for to get started:

ArtAnonymous

artezinecafe

arttechniques

AssemblageArtists

AwesomeArtists

Collage

Digital-fineart

## **Flickr.com**

Speaking of Yahoo, for the visual artist Flickr is one of the two social networks that is an absolute must. Not only does Flickr allow you a site with which to easily store your images online, it also has a very robust system in place for joining and sharing images with others. Again, because the specific urls for these groups are so long, it would be easier simply to list the titles so you can search for them once you've signed into Flickr. Here are a few of the groups on Flickr that might be of interest:

Black and White

Art and Artists

Artists And Their Art

Paintings from you... THE ARTIST

Artists Without Borders

Collage Crazy

Internet artists gallery

## **Picasaweb.Google.com**

Picasaweb integrates with the Picasa software that Google freely provides, and it can also function as an online archive of your digital images. If you use Blogger, you'll find that you already have a Picasaweb folder as it's integrated with Blogger. It also integrates nicely with Orkut, and you can even create slide shows and embed those slide shows on other social sites. While it isn't a

social network per se, it does help tremendously with spreading your work online.

**Other sites that you should explore:**

[DeviantArt.com](http://DeviantArt.com)

[Yippie.com](http://Yippie.com)

[outsiderart.ning.com](http://outsiderart.ning.com)

[newmediaart.ning.com](http://newmediaart.ning.com)

[artwithmachines.ning.com](http://artwithmachines.ning.com)

[artreview.com](http://artreview.com)

[etsy.com](http://etsy.com)

[artopium.com](http://artopium.com)

[blip.tv](http://blip.tv)

[youtube.com](http://youtube.com)

[del.icio.us](http://del.icio.us)

[foundmyself.com](http://foundmyself.com)

[myartspace.com](http://myartspace.com)

[artcone.com](http://artcone.com)

[gfxartist.com](http://gfxartist.com)

[shadowness.com](http://shadowness.com)

[video.google.com](http://video.google.com)

[metacafe.com](http://metacafe.com)

[dailymotion.com](http://dailymotion.com)

These sites are by no means a conclusive list of what's available, and the landscape of the internet is constantly evolving. Staying on top of the ever-shifting possibilities of the net is in itself a full-time job, and we recommend watching these sites for clues on what might become available in the future, and mind [the drek wars](#).





## Afterword: Artist's Statement

In early 2000, Wes and Ed made a connection with each other on an internet forum site. Little did they know they would be working together on a project. Hell they probably didn't even think much about group minds. Late summer of 2005 I met up with Wes. I was hallucinating and working on oil paintings. Needless to say I re-introduced Wes to his more artistic side with a sketch book. Wes introduced me to the Internet; it was a fair trade off. Also that summer I went on to meet Ed on Fequency23. All three of us were masterminding projects before we even knew what masterminding was. We tossed ideas off each others noggins, worked on sarcastic posts and made brilliant podcasts. This book was our complete mastermind session, and in it is laid out our interpretation of masterminding. In 2007 Ed and Wes would meet up to start writing the very book you are reading now. Those two would handle the writing chores while I handled the visual chores. I started working up new ideas about group minds for a painting. This would be my version of this book without all of the text. It became many pieces of faces merging together, like a collective consciousness, and is the cover art for the book you're now checking out.

Ray Carney  
Wichita, Kansas  
March, 2008

## Suggested Reading:

*This constitutes both works cited and references for further studies. In addition, doing web searches on authors listed below via Scholar.Google.Com will bring up thousands of documents that reference these works and will deepen your understanding of these individuals and their ideas.*

○

- [Anderson, Chris. \(2006\) The Long Tail. New York, NY: Hyperion.](#)
- [Bandler, R. and Grinder, J. \(1979\) Frogs Into Princes. Moab, UT: Real People Press.](#)
- [Barthes, Roland \(1972\) Mythologies. \(especially 'Operation Margarine' \(pp. 41-42\) and 'Myth Today' \(pp.109-159\).\) New York, NY: Hill and Wang](#)
- [Barthes, Roland \(1974\) S/Z. New York, NY: Hill and Wang](#)
- [Bateson, Gregory. \(1972\) Steps to an Ecology of Mind. New York, NY: Ballantine Books.](#)
- [Beer, Stafford. \(1974\) Designing Freedom. Toronto, ON: House of Anansi Press](#)
- [Blackmore Susan J., Dawkins Richard \(1999\). The Meme Machine. Oxford: Oxford University Press.](#)
- [Bloom, Howard. \(1995\) The Lucifer Principle. New York, NY. Atlantic Monthly Press](#)
- [Bourland Jr, D. David and Johnston, Paul D., Eds \(1991\) To Be or Not: An E-Prime Anthology. San Francisco, CA: International Society for General Semantics](#)
- [Brodie, Richard. \(1996\) Virus of the Mind. Seattle, WA: Integral Press](#)
- [Burke, K. \(1989\). On Symbols and Society. Chicago, IL: University of Chicago Press](#)

- [Burroughs, William and Odier, Daniel. \(1974\) The Job. New York, NY: Penguin Books](#)
- [Calhoun, Craig, Ed. \(1992\) Habermas and the Public Sphere. \(especially Nancy Fraser's 'Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy' \(pp. 109-142\).\) Boston, MA: MIT Press](#)
- [Capaldi, Nicholas \(1971\) The Art of Deception. Amherst, NY: Prometheus Books](#)
- [Carroll, Peter J. \(1987\) Liber Null and Psychonaut. Boston, MA: Red Wheel/Weiser, LLC](#)
- [Chomsky, Noam \(2001\) Propaganda and the Public Mind. Cambridge, MA: South End Press](#)
- [Cialdini, Robert B. \(1993\). Influence: Science and Practice. \(3rd ed.\). New York, NY: HarperCollins](#)
- [Crowley, Aliester. \(1944\) The Book of Thoth. Stanford, CT: U.S. Games Systems, INC](#)
- [Deleuze, G. and Guattari, F. \(1983\) Anti-Oedipus. Minneapolis, MN: University of Minnesota Press.](#)
- [Deleuze, G. and Guattari, F. \(1987\) A Thousand Plateaus. Minneapolis, MN: University of Minnesota Press.](#)
- [Dick, Philip K. \(1981\) VALIS. New York, NY. Bantam Books](#)
- [Dilts, R., Grinder, J., Bandler, R., and DeLozier, J., \(1980\) Neuro-linguistic Programming Vol. 1. Cupertino, CA: Meta Publications](#)
- [Distin, Kate. \(2005\) The Selfish Meme. Cambridge: Cambridge University Press.](#)
- [Durham, M. G. and Kellner, D. M. Eds \(2006\) Media and Cultural Studies Keywords, Revised Edition. Malden, MA: Blackwell Publishing Ltd.](#)
- [Ellwood, Taylor \(2005\) Space/Time Magic. Stafford, England. Immanion Press](#)
- [Ellwood, Taylor \(2007\) Inner Alchemy. Stafford, England. Immanion Press](#)

- [Ellwood, Taylor, Ed. \(2008\) Manifesting Prosperity. Stafford, England. Immanion Press](#)
- [Farrell, Nick \(2005\) Gathering The Magic. Stafford, UK: Immanion Press](#)
- [Frazer, Sir James George \(1922\) The Golden Bough. New York, NY: Macmillan Publishing Company](#)
- [Ghosh, Rishab A., Ed. \(2005\) CODE: Collaborative Ownership and the Digital Economy. Cambridge, MA: MIT Press](#)
- [Gibson, William \(2003\) Pattern Recognition. New York, NY: G. P. Putnam's Sons.](#)
- [Gladwell, Malcolm. \(2002\) The Tipping Point. New York, NY: Back Bay Books](#)
- [Grey, Alex. \(1998\) The Mission of Art. Boston, MA: Shambhala Publications, Inc](#)
- [Grof, Stanislav and Bennet Hal Z. \(1993\) The Holotropic Mind. San Francisco, CA: HarperSanFrancisco.](#)
- [Hebdige, Dick. \(1979\) Subculture. New York, NY: Routledge](#)
- [Hill, Napoleon. \(1937\) Think and Grow Rich. Meriden, CT: The Ralston Society](#)
- [Jenkins, Henry \(2006\) Convergence Culture. New York, NY: New York University Press](#)
- [Hoffer, Eric. \(1963\) The True Believer. New York, NY: Time Inc.](#)
- [Jung, Carl G. \(1959\) Four Archetypes. Princeton, NJ: Princeton University Press](#)
- [Kurzweil, Ray. \(2005\) The Singularity is Near. London, England. Viking Penguin](#)
- [Leary, T. \(1957\). Interpersonal diagnosis of personality. New York: Ronald Press.](#)
- [Lévi-Strauss, C. \(1966\) The Savage Mind. Chicago, IL: University of Chicago Press](#)

- [Lilly, John C. \(1974\) Programming and Meta-Programming in the Human Bio-Computer. New York, NY: Bantam Books](#)
- [Louv, Jason. \(Ed.\). \(2006\) Generation Hex, \(especially Chris Arkenberg's 'My Lovewar With Fox News' \(pp. 203-217\).\) New York, NY. The Disinformation Company LTD](#)
- [Lynch, Aaron. \(1996\) Thought Contagion. New York, NY: Basic Books](#)
- [Mack, Ben, \(2007\) Think Two Products Ahead. New York, NY: Wiley](#)
- Mack, Ben, (1997) Twisp. privately circulated text
- [Mark, Margaret and Pearson, Carol S. \(2001\) The Hero and the Outlaw. New York, NY: McGraw-Hill](#)
- [Mason, M. \(2008\). The Pirate's Dilemma. New York, NY: Free Press.](#)
- [Maslow, Abraham H. \(1968\) Toward a Psychology of Being. New York, NY: D. Van Nostrand Company.](#)
- [McLuhan, Marshall, McLuhan, Eric, and Zingrone, Frank \(1995\) Essential McLuhan. New York, NY: Basic Books](#)
- [Miller, Henry V., \(1941\) The Wisdom of the Heart. New York, NY: New Directions Books](#)
- [Ong, Walter J. \(1982\) Orality and Literacy. London, UK: Routledge](#)
- [Ornstein, Robert. \(1986\) Multimind. New York, NY: Doubleday.](#)
- [Rushkoff, Douglas. \(1999\) Coercion: Why We Listen To What They Say. New York, NY. Riverhead Books](#)
- [Shea, R and Wilson, R.A. \(1975\) Leviathan. New York, NY: Dell Publishing Co, Inc.](#)
- [Sugarman, Joseph \(1999\) Triggers: 30 Sales Tools You Can Use to Control the Mind of Your Prospect to Motivate, Influence and Persuade. Las Vegas, NV: Delstar Pub](#)

- [Taylor, Thomas \(1792\) The Hymns of Orpheus. \(reprinted 1981\) Los Angeles, CA: The Philosophical Research Society, Inc.](#)
- [Teilhard de Chardin, Pierre \(1959\) The Phenomena of Man. New York, NY: Harper and Row](#)
- [Turner, V. \(1974\) Dramas, Fields, and Metaphors: Symbolic Action in Human Society. Ithaca, N.Y.: Cornell University Press](#)
- [Vallee, Jacques \(2003\) The Heart of the Internet. Charlottesville, VA: Hampton Roads Publishing Company, Inc.](#)
- [Watson, Lyall. \(1976\) Gifts of Unknown Things. New York, NY. Simon & Schuster](#)
- [Wenger, W. and Poe, R. \(1996\) The Einstein Factor. Rocklin, CA: Prima Publishing](#)
- [Whitcomb, Bill. \(1997\) The Magicians Companion. St. Paul, MN. Llewellyn Publications](#)
- [Wilson, Robert A. \(1990\) Quantum Psychology. Tempe, AZ: New Falcon Publications](#)





## Glossary:

***Use the net. Here's an example:***

***lulz***

***hyperstition***

***Don't be lazy, google any words you don't know.***



## About The Authors:

### **Edward Wilson:**

Edward Wilson is a freelance writer living in Vancouver, Canada; Portland, Oregon and Cyberspace. If not found writing in one of Vancouver's coffee shops, Edward is likely drinking in one of Portland's Bars. Edward, known online as [Fenris23](#), specializes in rediscovering magical techniques in the fields of psychology and sociology. His next project will be space/time/punctuation, an exploration of the experience of space and time.

### **Wes Unruh:**

Wes Unruh lives in upstate New York with his wife, his cat, and the cat's yellow ball of yarn. He is the editor of the blog at [Alterati.com](#), and webmaster of the art collective [Aelturnity.com](#). At the time of this book's publication he is at work on a novel, Memwar.

PS

–you'll have to buy the book.: it's easier to read in the bath tub.